

Spring 2014
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TASCHEN
Annie Leibovitz weighs in with her SUMO
HERO HIERONYMUS
Bosch, a talent before his time
FRONTLINE FROLICS
The naked antics of World War II
ART AND ATTITUDE
Ai Weiwei, the visual activist



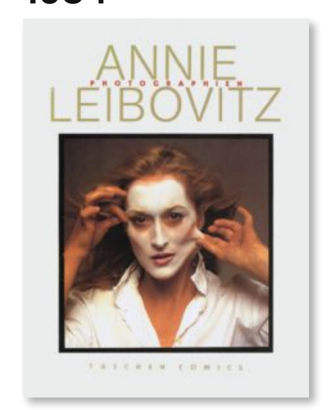
*Los Angeles, April 2014*

# *Dear Bookworms,*

*2013 sent TASCHEN on spectacular expeditions around the globe with Sebastião Salgado's* GENESIS *and* 125 Years of National Geographic, *which will be published this year in numerous languages. Spring 2014 is set to go off with a bang and a standing ovation for one of the boldest artists that we have ever published.*

*But first let us rewind. The year is 1984 and the company – still trading as* TASCHEN COMICS *– makes its first foray into the art book market: with a monograph on ... Annie Leibovitz! Yes, even as a young hipster I was a diehard fan and admirer of Annie's work and here was the proof. Fast-forward to the year 2000: Helmut Newton's monumental* SUMO *has been out for a year, making media headlines around the world, and opening exciting new doors for the company.*

**1984**




*Annie Leibovitz* was one of the first books we ever published (still under the name *TASCHEN COMICS*)

*In the meantime, Helmut had also become a close friend and mentor, so one day I asked him, "In a perfect world and just in case we were ever to consider publishing another SUMO-size book on a photographer, who would you say would qualify?" And Helmut responded with the names of two photographers he admired and held in high esteem, both of whom happened to be on my own wish list (a two-name list, actually): Sebastião Salgado and Annie Leibovitz.*

**2014**



*30 years later: what a relief – the big baby (54lb) is born, healthy and beautiful! Annie Leibovitz and me at the Chemosphere House, Hollywood, March 1, 2014.*

*Shortly afterwards, I contacted both of them. In 2001, I travelled to Paris to visit Lélia and Sebastião and I started wooing Annie Leibovitz with numerous letters and emails to her studio in New York. The Salgados, instead of a retrospective, suggested a new project; an adventure which would unravel in Sebastião's mind and take almost 10 years to carry out,* GENESIS. *Wow! What a feeling when the* Süddeutsche Zeitung *called it "the most ambitious project in the history of photography"!*

*Then, in 2009, after many attempts, we finally got the green light from Annie, who said quite simply, "Yes, let's do it, I'm ready for the SUMO." And now here it is.*

*Thanks for your continuous support.*
*Peace,*

*Benedikt Taschen*

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64




# TASCHEN

*is good for you!*

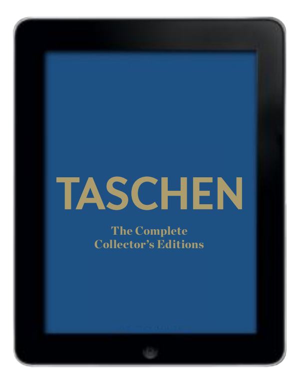

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Production by Claudia Frey & Ute Wachendorf
Directed and produced by Benedikt Taschen

Front cover: Whoopi Goldberg, Berkeley, California, 1984 © Annie Leibovitz











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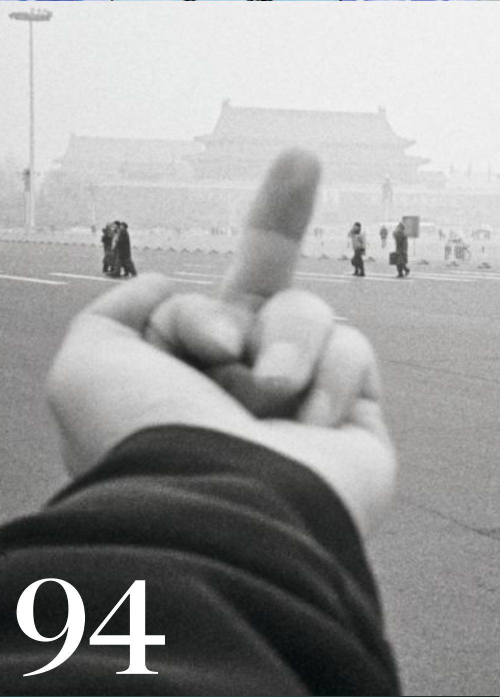

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arts & architecture
OCTOBER 1948
56




10

94






76




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## Readers' letters

*A Love Letter to the TASCHEN Company:*
*Hello. I recently purchased a copy of your new book, the complete works of 'Hieronymus Bosch'. Thanks for the recent email; as I otherwise might have not known about this..... In one word, to describe this book, MAGNIFICENT!!! .....*



Color check at The Museo del Prado. Most of our big art books require new photography. In order to achieve a reproduction as close to the original as possible, our production staff travel all over the globe to compare our printing proofs with the original masterpieces.

*A truly incredible work, celebrating one of history's greatest artists, in a fresh, new, amazing publication...... The book, itself, is an absolute triumph of the art of printing, and a long-awaited addition to the 'small' shelf of books dedicated to Bosch, and, without question, the BEST work in many years!!!... The cover, the box, the paper, the incredible detail, the AMAZING 43-inch fold-out.... A work of this magnitude could only come from TASCHEN!*
*Robert D. Peck, Glendora, CA*

*Compliments:*
*I've been a subscriber to your website and newsletter now for only a few months and received my first magazine from you. I can not tell you how impressed I am with your publication. I don't buy mainstream magazines as they bore me to tears but when I received yours in the mail I was stunned by the photography, the advertisements, the stories, the books and everything there was in your publication. I wanted to take the time to say how much work and effort you must put into your publication with each edition and it is a credit to your team. It is truly unique from where I sit as a client anyway. I love books and look forward to purchasing them from your site and receiving your magazines.*
*Thank you,*
*Madonna, Australia*

* * *

*Dear Benedikt.*
*As an impassioned collector I permit myself the following comment. Your latest magazine is visually splendid, as usual, but it is a bit "high-minded". It lacks the occasional sexual outrage which TASCHEN readers have a right to expect. Among all the incredible imprints you have to offer there is usually the unexpected, expected, piece of passion fruit which delights or hopefully offends the reader. It's what makes TASCHEN—TASCHEN. There ain't no other like it.*
*Harold Nebenzal, Los Angeles, CA*

Good point, Harold! And one we'd like to open up to the floor. What do other readers think of the relative absence of "passion fruits" in our magazines? Do you miss them too? Or is the TASCHEN magazine stimulating as it is? We'd love to hear your thoughts on this, and on anything else in our program that you'd like to see differently.

### Please write to: contact@taschen.com

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*I wanted to take a second to formally thank you for the Complete Collector's Editions of TASCHEN.*
*I thoroughly enjoy perusing your publications in both my house and my office.*
*The care you show for your customers is truly commendable. I am proud to say I own many extraordinary TASCHEN titles.*
*Know that your extraordinary titles never go unnoticed. I am as appreciative as a man can be and love to share them.*
*So thank you, Sir. Here's to another great year.*
*And thank you for doing what you do.*

*Atentamente*
*Carlos A. Carillo Adame, Mexico*

# My favorite TASCHEN book is...

## Celebrities share their recommendations

Illustrations by Robert Nippoldt

My favorite is *The Stanley Kubrick Archives*. This book is so beautiful to me. Kubrick's films are known for its unique cinematography, attention to detail and the evocative use of music. When I flip through these pages I feel like I am stepping into one of his films. TASCHEN's adaptation of Kubrick is spot on. The only thing missing is the creepy piano.




### LINDA PERRY








### TERRY RICHARDSON

I just recently discovered the awesome Helmut Newton book *Sex and Landscapes* and I was excited to see many photographs that I had never seen before! The contrast of really majestic black and white landscapes with startling and intoxicating nudes is such a refreshing and inspiring way to look at his work.



### BRETT RATNER

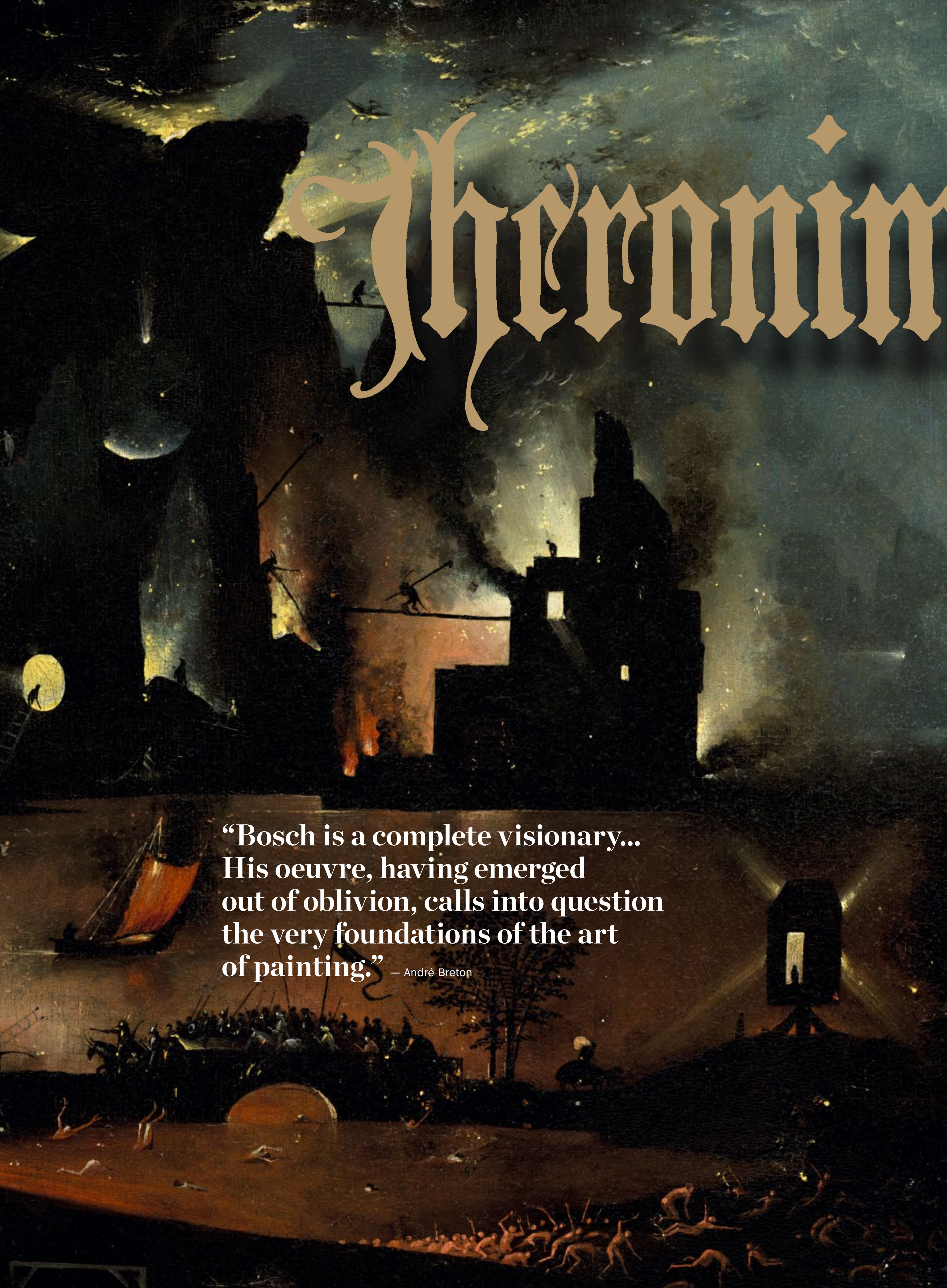
Since I own every TASCHEN book it is a very difficult choice, but my favorite is Helmut Newton's ... Maybe because it was the first of its kind and Helmut signed it to me personally: *For Brett, A Fellow Traveller.*






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# Jheronim

“Bosch is a complete visionary… His oeuvre, having emerged out of oblivion, calls into question the very foundations of the art of painting.” — André Breton


nŭs boſch
... as never
seen before

# Renaissance radical

## An earthly delight not to be missed

*One of the most enigmatic artists in history, Netherlandish painter Hieronymus Bosch (c. 1450-1516) was something of a Renaissance radical. Turning his back on the realist preferences of contemporary painting, he created fantastical panel pictures, characterized by grotesque creatures, disturbing details, and strange visual symbolism. For some, his puzzling, often macabre, imagery was the vision of a dangerous sexual libertine. For others, it was evidence of a secret religious sect. For Surrealists, rock stars, and fashion designers, Bosch remains an idol and an inspiration.*

*In imposing visions of human desire and angst, Bosch created cryptic landscapes, in which familiar hybrids of man and beast, such as centaurs, and mythological creatures, such as unicorns and griffins, sat alongside fascinating figures of his own invention.*

*Featuring brand new photography of recently restored paintings to reveal Bosch's splendor in unseen detail, this exhaustive book covers the artist's complete works. Discover Bosch's pictorial inventions in brilliant reproductions with copious details and a huge fold-out spread, over 110 cm (43 in.) long.*

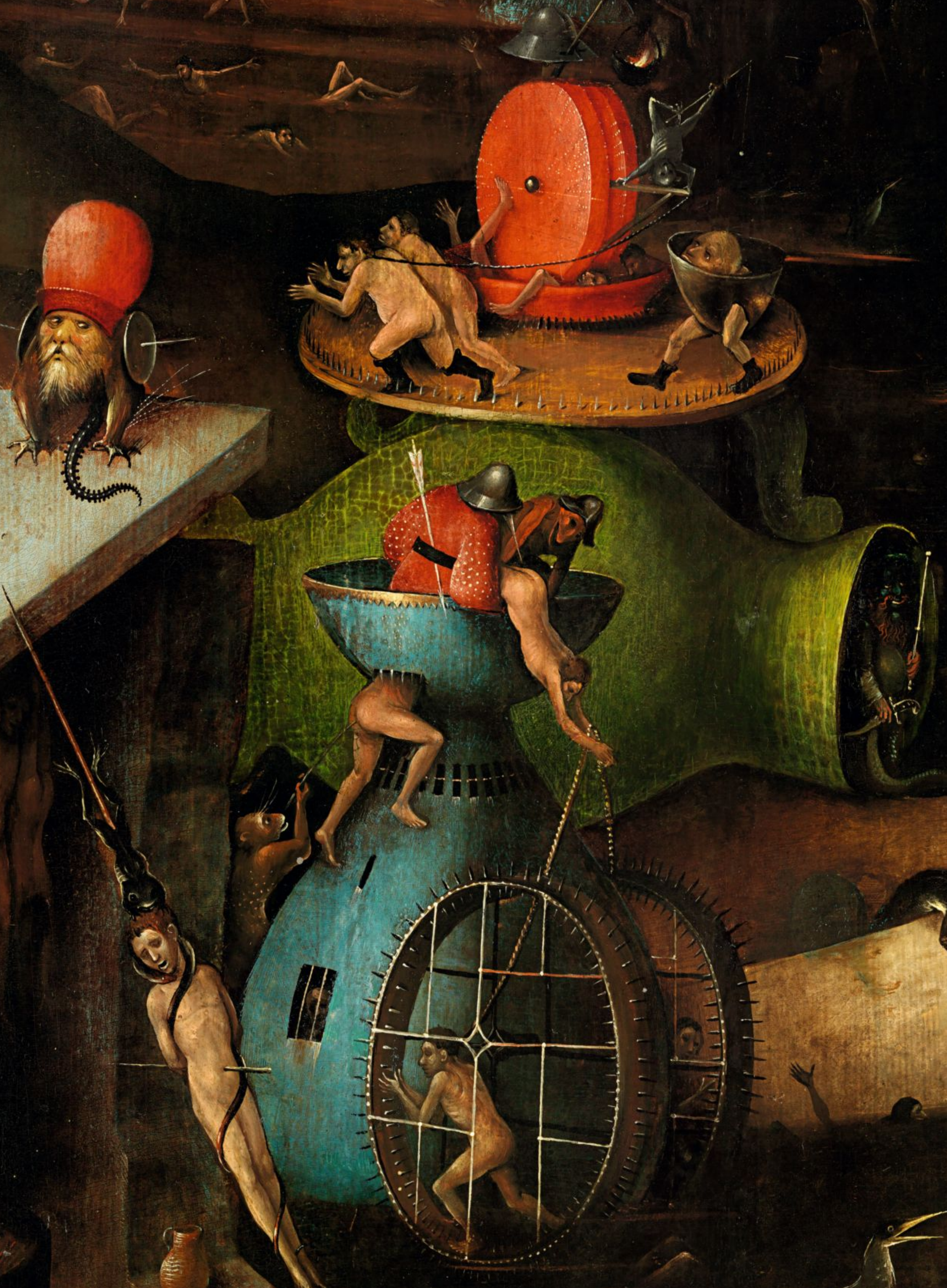


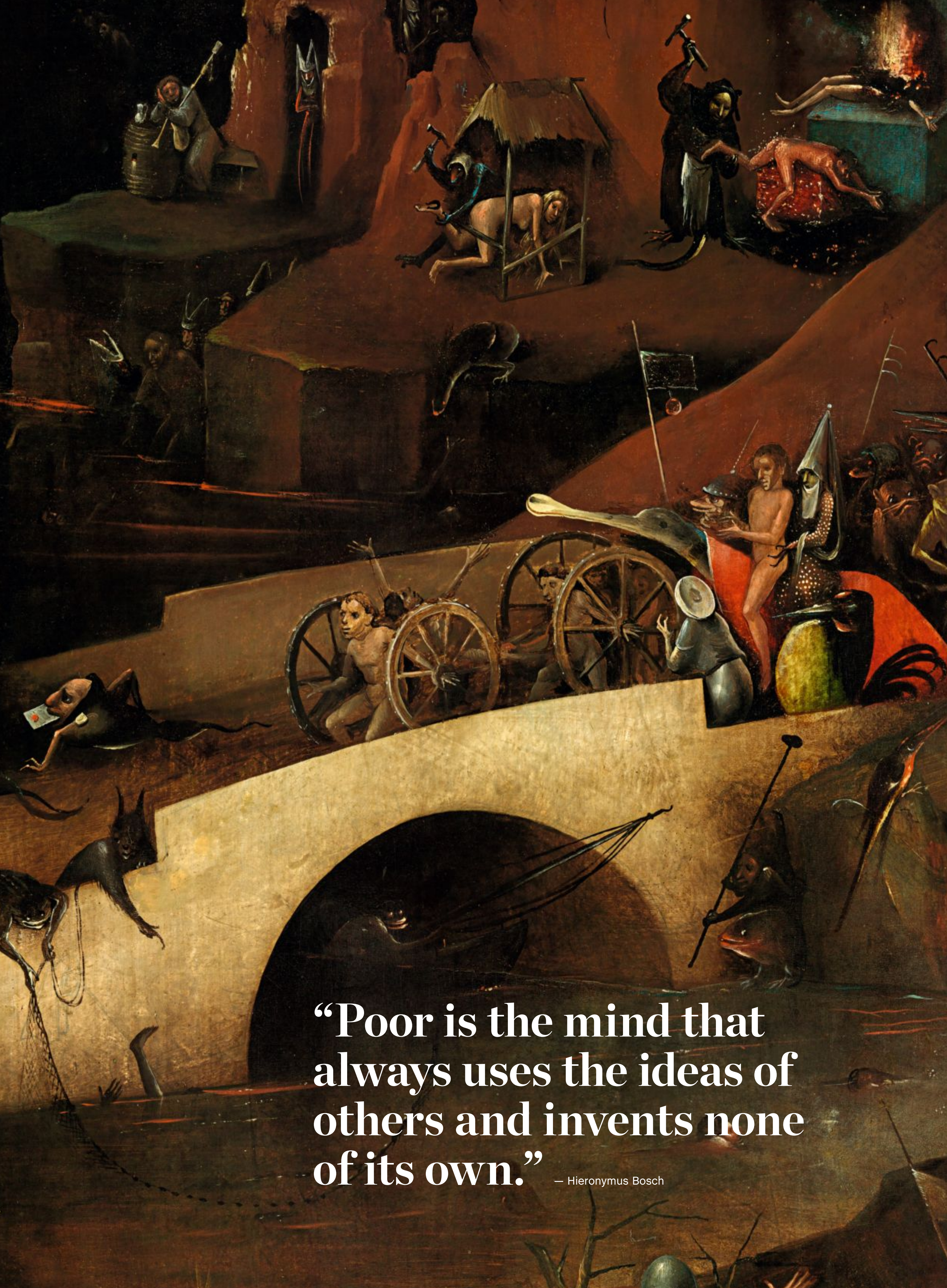
**Pages 10-11 and left:** *The Garden of Earthly Delights* (detail of the right inner wing: *Hell*), c. 1503.
**Opposite:** *Paradise and Hell* (detail of the outer left wing: *Heavenly Paradise*), c. 1505–1515.



**“For God often gives the ability to learn and the wit to make something good to [an artist] who has no equal in his day, and whose like has not been seen for many a year previously, nor shall soon come again.”**

— Albrecht Dürer, 1528





“Poor is the mind that always uses the ideas of others and invents none of its own.” — Hieronymus Bosch



**Pages 14-15:** *The Last Judgement*
(detail of the right inner wing: *Hell*), c. 1506.
**Below:** *The Garden of Earthly Delights*
(detail of the central panel: *Humankind before the Flood*), c. 1503.
**Opposite:** *The Garden of Earthly Delights*
(detail of the right inner wing: *Hell*), c. 1503.

**"For the first and perhaps for the only time, an artist had succeeded in giving concrete and tangible shape to the fears that had haunted the minds of man in the Middle Ages. It was an achievement which was perhaps only possible at this very moment of time when the old ideas were still vigorous while the modern spirit had provided the artist with methods to represent what he saw."** — Ernst H. Gombrich



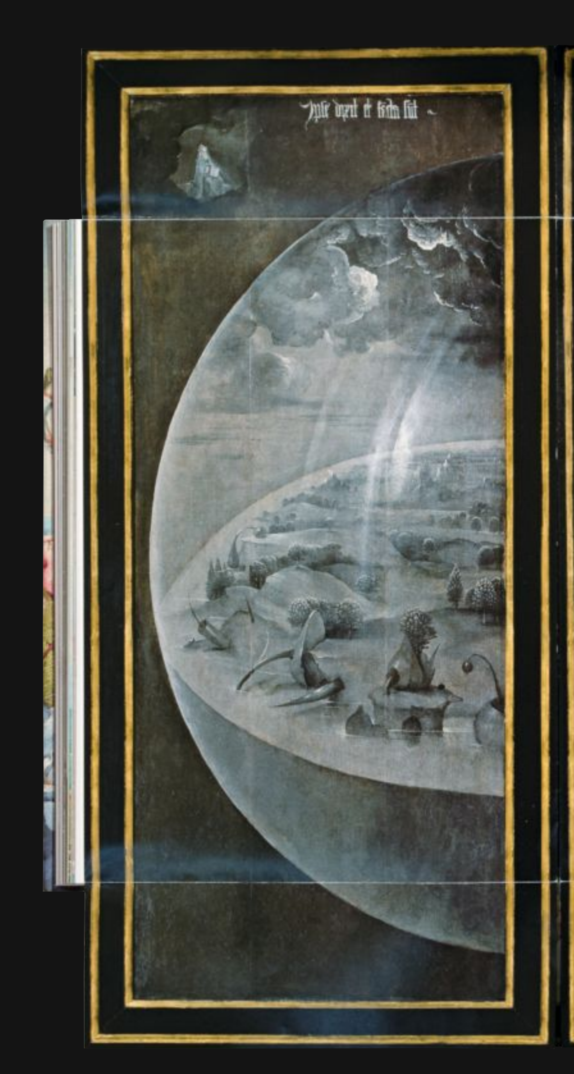



Hieronymus Bosch. Complete Works
Stefan Fischer
Hardcover with 2 fold-outs, 300 pp.
$ 150 / € 99.99 / £ 99.99


















**"MAGNIFICENT!!! The cover, the box, the paper, the incredible detail, the AMAZING 43-inch fold-out....This work IS truly incredible and could only come from TASCHEN!"**—Robert D. Peck, Glendora, CA

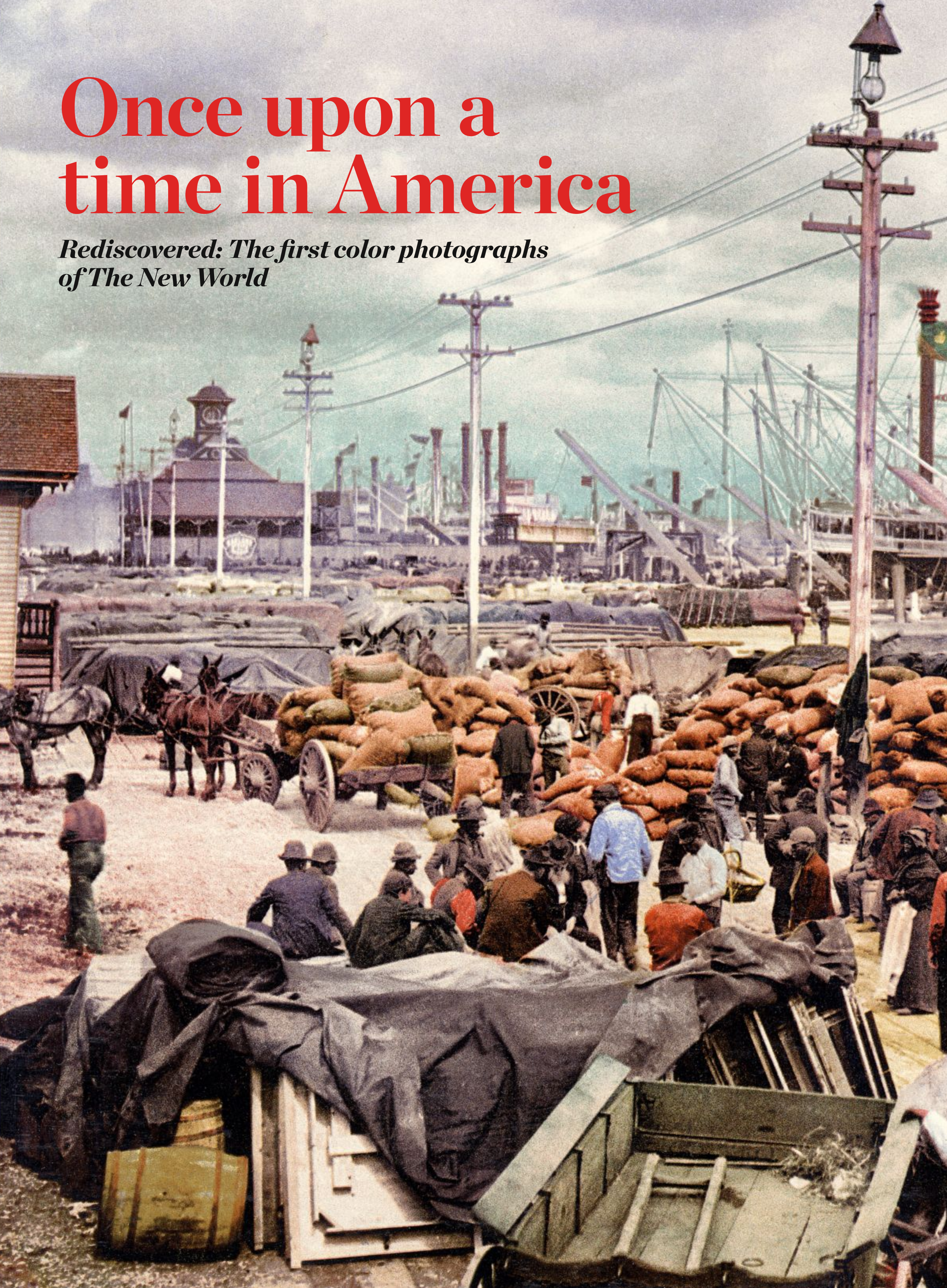




← 110 cm (43 in.) →

# Once upon a time in America

***Rediscovered: The first color photographs of The New World***






## The levee at Canal Street, New Orleans, Louisiana

Since a large part of the city lies below the high-water level of the Mississippi River, the quay at New Orleans was protected by a large, raised jetty, the levee, at which steamers moored.



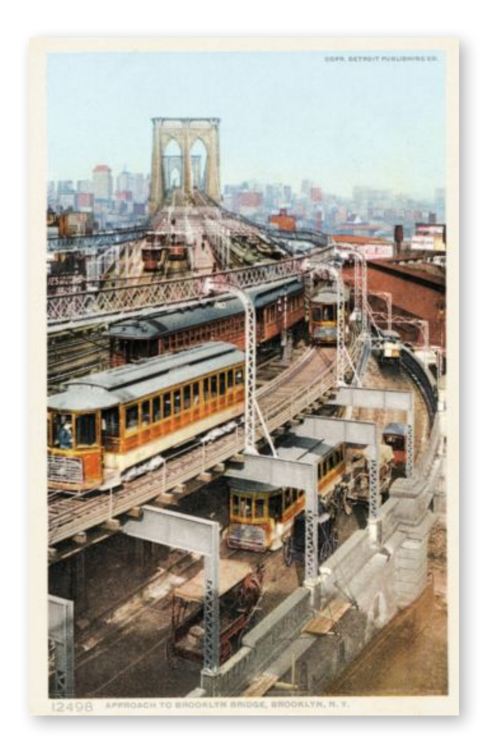
*The most important archive ever created on the subject of North America between 1888 and 1924: 100,000 subjects—landscapes, urban and rural scenes, ethnic types, architecture, and many others.*

## Flatiron Building, New York City

On the corner of 23rd Street, at the junction of Broadway and Fifth Avenue, the Flatiron Building arose in 1902 to the design of the architect Daniel Burnham; the wind swirls around its 22 floors like water around the bow of a ship. This photograph of the Flatiron Building was taken from Madison Square, one of the first in New York to be lit by electricity; its streetlights were installed in December 1880.

# Revealing a colorful continent

**The transformational technology of the Detroit Photographic Company**
**By Sabine Arqué**




### A treasure trove in color

The archive of the Detroit Photographic Co. (DPC) is probably the most important ever created on the subject of North America between 1888 and 1924: 100,000 subjects—landscapes, urban and rural scenes, ethnic types, architecture, and many others—in the form of glass plates and black-and-white negatives. Several thousand of these were reproduced in color thanks to a new photolithographic technique pioneered in Switzerland, which entered use in 1895: the Photochrom process. These photochroms are the first color photographs of the North American continent.

To understand the astonishment generated at the time by this novelty, we have to step back around 100 years. The Grand Canyon, for example, had been discovered in the early 1850s and, by 1895, had already been photographed in monochrome during the scientific expeditions organized by the American government. But the Canyon's rich tones—the reds, browns, ochers, and white of its strata burned by the sun—were unknown to all but a select few. These colors of what Henry Miller termed "the land of the Indian," now so familiar to us from film, photography, and postcards reproduced in their thousands, were for the first time revealed to the world by these photochroms.

### An expanding nation

The success of the DPC's photographic adventure was much favored by the political context of a country at that time undergoing unprecedented economic development. At the end of the 19th century, the reconstruction campaign undertaken in the wake of the American Civil War (April 1865) had just come to a close. The "frontier"—the line separating the pioneer settlements from the vast wild areas—officially disappeared in 1890 and the Indians were consigned to reservations west of the Mississippi. As a result of the Spanish-American War (1898), the United States had extended its influence over Cuba (now a US protectorate), the Caribbean, and the Panama zone while maintaining a very "close" relationship with Mexico. Wholly devoted to business and trade, the industrialized regions, comprising above all the great metropolises of the East Coast (New York; Washington, D.C.; Boston; Philadelphia; and Baltimore) and the industrial capitals of the Great Lakes (Chicago, Cleveland, and Detroit), competed for power.

### The Birth of the Detroit Photochrom Company

This energized, eager continent was the setting for the commercial adventure of the Detroit Photographic Co. (DPC). The DPC history is closely linked to that of a European company: Photochrom Co. of Zurich (PZ), later Photoglob Co., founded

**A perfect marriage between photography and lithography, the photochrom constituted, at the time, a veritable revolution.**

in 1889 to commercialize the photolithographic process that it had invented. The technique allowed mass production of color prints from a monochrome negative. Representing a perfect marriage between photography and lithography, it consti-



**Top:** Approach to Brooklyn Bridge, which opened in 1883; its construction had taken 14 years.
**Right:** "Mammoths," special format and large panoramic American photochroms from the Marc Walter Collection.




# Mulberry Street, New York City

Until the beginning of the last century, Little Italy lay north of Canal Street, between Mott, Elizabeth, and Mulberry Streets. Chinatown gradually nibbled away at this Mediterranean enclave and, today, only Mulberry Street remains representative of the Italian community.


BANCA
MALZONE
84



tuted, at the time, a veritable revolution. True, "photochromic reproductions" had existed since 1878 but the Photochrom process was alone in permitting mass production and the only one with potential for commercial exploitation, which was duly enacted on a grand scale. The directors opened independent branches across Europe and first and foremost in London in

**Jackson traveled to Native American reservations, his darkroom drawn behind him by horse.**

1893. The success of Photochrom Co. Ltd., London, inspired the creation in 1895 of the Detroit Photochrom Co. In late 1897, Photoglob sent a team of photochrom technicians to Detroit, a factory was built, and a shop and exhibition space opened to display the company's products. Moreover, the board of management did something very important: Engaged the services of one of the pioneers of American photography, William Henry Jackson.

### William H. Jackson, pioneer

Jackson had inherited from his mother, a watercolorist, a taste for drawing and color and had begun painting on glass when he was very young. Once discharged from the American Civil War, he adopted an itinerant lifestyle, traveling everywhere with his sketchbook. From Chicago to St. Joseph, Missouri, he followed the advance of the railway, then set off up the Missouri River into Nebraska, in the company of herds of cattle and convoys of goods en route to the West.

He finally traveled as far as California, before returning to settle in Omaha, Nebraska, where, in 1868, he and his brother opened their first photographic studio, Jackson Brothers, Photographers. There, he began making portraits of Native Americans from the local reservations: Pawnees, Omahas, Osages, and others. Jackson made some portraits in his studio but also traveled to the reservations, his darkroom drawn behind him by his horse. Over the next 30 years, Jackson undertook journeys of exploration in the Rockies and Yellowstone on behalf of the United States Geological and Geographical Survey of the Territories. He also went on other missions throughout the world for the World's Transportation Commission, producing reportages for *Harper's Weekly*. The contract offered to Jackson by Husher included the purchase of his Denver studio and his entire stock of negatives—some 10,000 works covering not only the American West but more "exotic" destinations, such as India, Sri Lanka, China, and Indonesia. These came to constitute the most substantial archive of the DPC. Appointed director of production, Jackson learned the Photochrom process and helped tint his own pictures with the assistance of the watercolor sketches with which his notebooks were crammed.

**Opposite:** Animas Canyon, Colorado
**Below:** Magnolia-on-the-Ashley, Charleston, South Carolina. Founded in 1676–79 by Thomas and Ann Drayton on the banks of the Ashley River, the Magnolia Plantation owed its prosperity to rice cultivation. The first gardens were created in the early 18th century, but in the following century the Drayton heirs introduced from Japan the azaleas and camellias that are still among the glories of the gardens. They were opened to the public after the Civil War, in 1870.








## The Conquest of the American Market

At the same time, DPC implemented a commercial strategy on a very large scale. In fact, over and above the production of photochroms, the directors of the DPC were set on realizing a major ambition:

> **During prosperous times, the DPC's total production frequently attained seven million images a year**

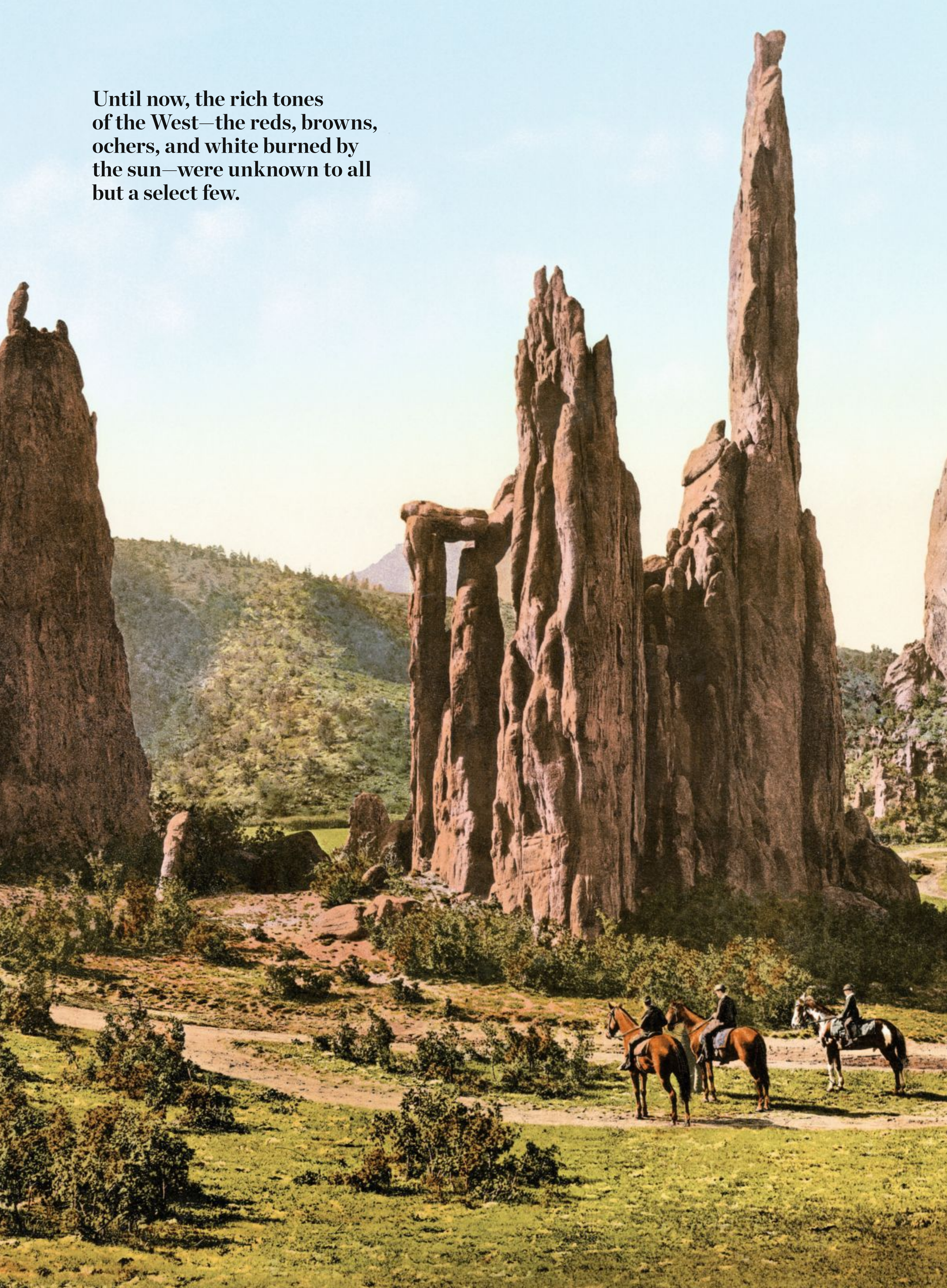
using the Photochrom process to print postcards and conquer the market opened up by the reduced cost of postal stamps.
In late 1903, their first catalogue, titled *Color Souvenir Post Cards*, listed four series, including nearly 2,000 titles. Tourism was the stock in trade of the DPC; its directors understood this and sold their products from sales points located close to frequented sites.
Because it had remained unique, however, the photochrom remained the leading product. More than 1,600 "strictly American" subjects came into being between 1899 and 1905, ranging from the small and standard formats to panoramas and the "Mammoth" (approximately 42 × 52 cm /16 × 20 in.). These were available individually or in thematic souvenir albums. Clients were even able to obtain "made to order" items. Finally, in 1912, there appeared little thematic packs of 40 cards called "Little Phostint Journeys", which could be projected onto a screen as large-scale, striking images to bring a destination to life.

## The End of an era

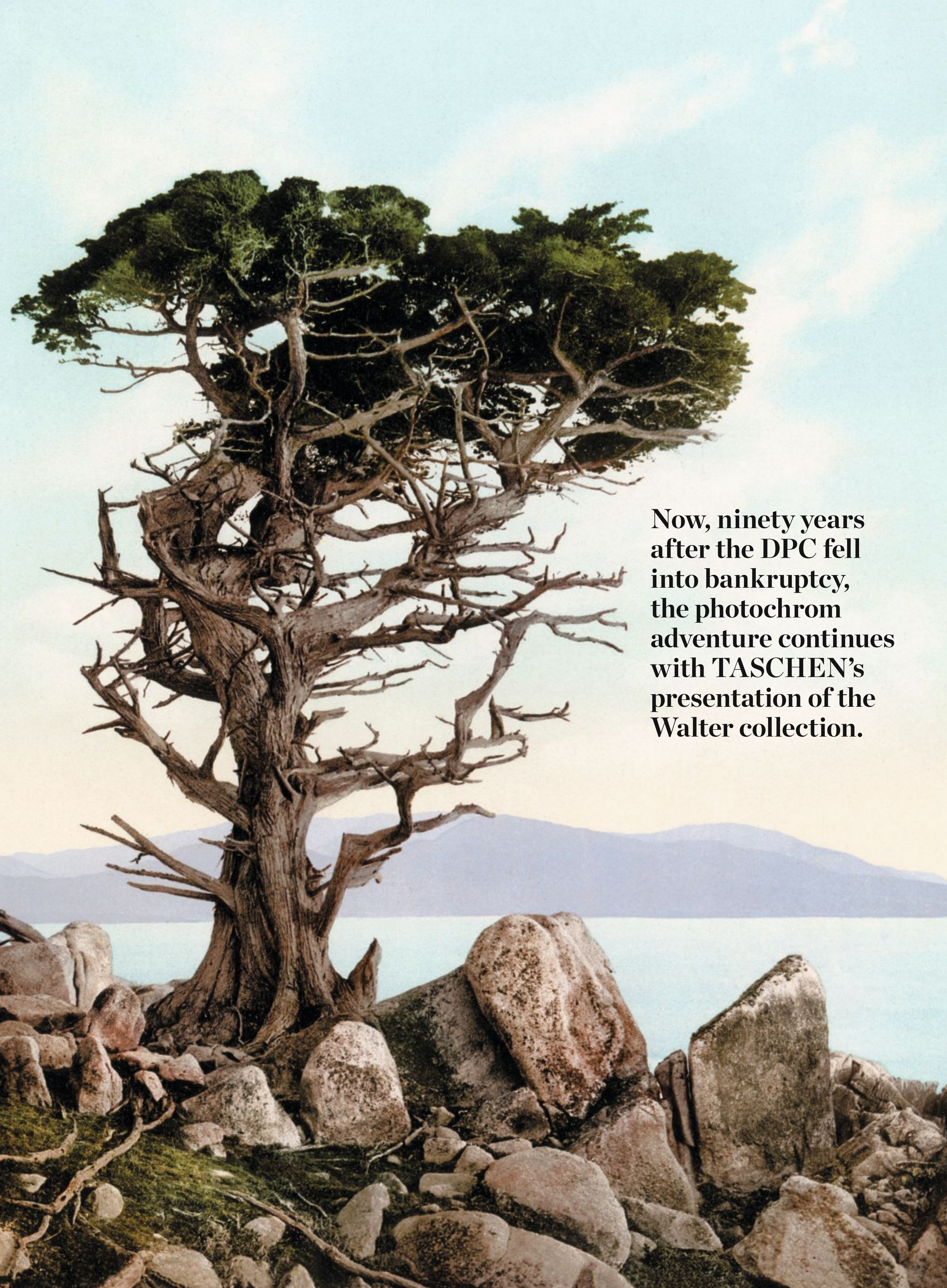
During prosperous times, the DPC's total production frequently attained seven million images a year. However, the DPC's production began to decline in the 1910s with increasingly stiff competition and high costs of photochrom and Phostint production. World War I and the recession of 1920–22 were fatal for the company and in 1924, it went into receivership; Jackson was dismissed and the company's 40,000 negatives were sold off. However, the DPC continued to sell off its stocks until 1932, when the company was liquidated.
In 1936, William Henry Jackson returned to Detroit to inquire after his negatives.



**Top left:** Hopi "Shooyokos" Katcina (Spirit)
**Top right:** Arrowmaker, Ojibwa brave
**Right:** Hiawatha's arrival, Ojibwa camp
**Opposite:** Garden of the Gods, "Cathedral Spires," Colorado Springs, Colorado



Until now, the rich tones of the West—the reds, browns, ochers, and white burned by the sun—were unknown to all but a select few.



**Now, ninety years after the DPC fell into bankruptcy, the photochrom adventure continues with TASCHEN's presentation of the Walter collection.**

They, and those of other photographers, along with the relevant prints, had initially been acquired by the Henry Ford Museum and Greenfield Village of Dearborn, Michigan, to form part of the collection of the Edison Institute and subsequently, in 1949, donated to the State Historical Society of Colorado. The Society kept those parts of the archives that related to territories on the west bank of the Mississippi and handed over the rest—some 25,000 glass negatives and 300 photochroms in addition to 900 glass plates by Jackson— to the Library of Congress in Washington, D.C., where they remain today.

### Basement rediscovery

In Europe as in the United States, photochroms were long forgotten. Specialists of photography could not help but feel reservations about images whose colors seemed so artificial. It was only in 1974 that the curator of the Zurich Central Library, Bruno Weber, discovered the photochroms left to the Municipal Library by Photoglob in 1914. They were in the basement of his library, carefully stored in a cupboard that had not been opened since then. Smitten by the fresh colors and impressed by the technical quality of the Photochrom process, he organized an exhibition (1974–1975), and set about publicizing the procedure. At the same time, Marc Walter was continuing to expand his own collection of photochroms, which had been gradually evolving over more than 20 years.
And now, ninety years after the DPC fell into bankruptcy, the photochrom adventure continues with TASCHEN's presentation of the Walter collection. From Native



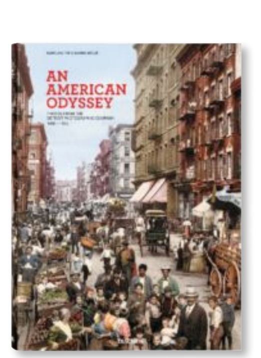





Americans to the last cowboys, through legendary locales such as Far West saloons and Atlantic City, this epic voyage through the America of the past is imbued with a sense of discovery, adventure and awe, of eyes first opened to the varied colors of a vast and awesome continent.




**Opposite:** Carmel Bay, Monterey, California
**Top and bottom:** Tent City, Coronado Beach, San Diego, California. The famous Hotel del Coronado opened in 1888. Four years later the sugar magnate John D. Spreckels bought it and added Tent City, which he equipped with all the bathing and leisure facilities required to attract a more popular summer clientele than that of the hotel.
**Left:** Black sea bass caught at Santa Catalina Island, California. Santa Catalina really took off as a tourist resort in 1891 thanks to the Banning brothers. One of the island's principal attractions was the presence in its waters of innumerable species of fish.




XL FORMAT

**An American Odyssey**
**Marc Walter, Sabine Arqué**
**Hardcover, 612 pp.**
**$ 200 / € 150 / £ 135**





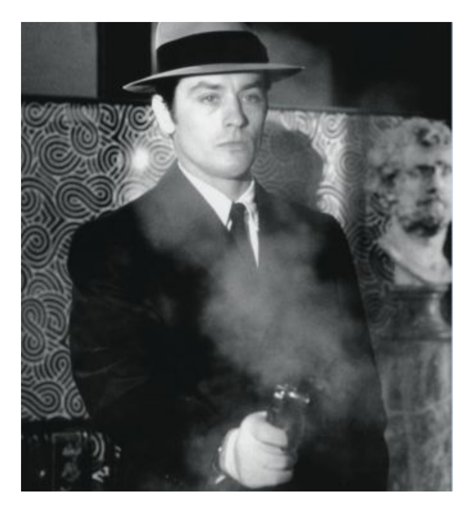
# Into the shadows

**From *The Cabinet of Dr. Caligari* to *Drive*, 100 all-time favorite film noirs and neo-noirs**


10000 Mk.
Wer ist d
Mörder?
Seit Montag, dem 11. Juni ds.
Der Schüler Kurt Klawitzky und dessen Schwester Klara, wohnhaft
gewesen Müllerstr.
Aus verschiedene
ähnlichen
Jahres

# Notes on noir

**By Paul Schrader**



Hollywood's film noir has recently become the subject of renewed interest among moviegoers, film students and critics. It offers a cache of excellent, little-known films (film noir is oddly both one of Hollywood's best periods and least known), and gives auteur-weary critics an opportunity to apply themselves to the newer questions of classification.

### Understanding noir

After all, what is film noir? Certainly, it is not a genre. It is not defined, as are the Western and gangster genres, by conventions of setting and conflict. Instead, a movie is a film "noir," through qualities of tone and mood, and as opposed to the possible variants of film gray or film off-white. In general, film noir refers to those Hollywood films of the '40s and early '50s

> **Film noir is not a genre... rather a tone and mood.**

that portrayed the world of dark, slick city streets, crime and corruption. Almost every critic, however, has their own definition of film noir, and a personal list of film titles and dates to back it up. Film noir allows film commentators to engage with intriguing, descriptive issues of definition and

### A darkening stain

In 1946 French critics, seeing the American films they had missed during the war, noticed the new mood of cynicism, pessimism, and darkness which had crept into the American cinema. The darkening stain was most evident in routine crime thrillers, but was also apparent in prestigious melodramas. The French cineastes soon realized they had seen only the tip of the iceberg: as the years went by, Hollywood

> **Never before had films dared to take such a harsh look at American life.**

lighting grew darker, characters more corrupt, themes more fatalistic, and the tone more hopeless.

By 1949 American movies were in the throes of their deepest and most creative funk. Never before had films dared to take such a harsh, uncomplimentary look at American life, and they would not dare to do so again for twenty years.




**Pages 32-33:** *The Lady from Shanghai*, 1947. No more distorting reality: Michael sees the truth from all angles in the hall of mirrors.
**Opposite:** *M/M – Eine Stadt sucht einen Mörder*, 1931. Slayed in the shade: despite the round-the-clock criminal investigation, Beckert is always one step ahead of the law. Inge Landgut as little Elsie Beckmann.
**Top:** *Le samouraï*, 1967. Up in smoke: without batting an eye Jef Costello (Alain Delon) acts as judge, jury, and executioner. Roles like this established Delon as one of the French cinema's greatest sex symbols.
**Right:** Film poster for *The Cabinet of Dr Cagliari*, 1920.




transdirectorial style. Rather than haggle definitions, I would rather attempt to reduce film noir to its primary colors (all shades of black), and those cultural and stylistic elements to which any definition must return.

These catalytic elements would include: a post-war disillusionment and realism, in which the antagonism of conflict continues, but now turned with a new viciousness against American society itself; the influence of German cinema, and, in particular, expressionist lighting; and the inspiration of "hard-boiled" writers such as Ernest Hemingway and John O'Hara. Stylistic trends such as oblique and vertical compositions, complex chronology, and an emphasis on setting, whether empty streets, or ever popular docks and piers, also saturate the noir mood.

### Fearful futures

Thematically, one finds that the upwardly mobile forces of the '30s have halted; frontierism has turned to paranoia and claustrophobia. The small-time gangster has now made it big and sits in the mayor's chair, the private eye has quit the police-force in disgust, and the young heroine, sick of going along for the ride, is taking others for a ride. Then perhaps the most overriding noir theme of all: a passion for the past and present, but a fear of the future. The noir hero dreads to look ahead, but instead tries to survive by the day, and if unsuccessful at that, he retreats to the past. Thus film noir's techniques emphasize loss, nostalgia, lack of clear priorities, insecurity; then submerge these self-doubts in mannerism and style.

### Creative peaks

Film noir was also an immensely creative period – probably the most creative in Hollywood's history – at least, if this creativity is measured not by its peaks but by its median level of artistry. Film noir seemed

**Again and again, a film noir will make the high point on an artist's career graph.**

to bring out the best in everyone: directors, cameramen, screenwriters, and actors. Again and again, a film noir will make the high point on an artist's career graph. Some directors, for example, did their best work in film noir, other directors began in film noir and never regained their original heights, and other directors who made great films in other molds also made great film noir.

Whether or not one agrees with this particular schema, its message is irrefutable: film noir was good for practically every director's career. Despite this remarkable creativity, film noir, with its emphasis on corruption and despair, was for a long time considered an aberration of the American character. The Western, with its moral primitivism, and the gangster film, with its Horatio Alger values, were considered more American than the film noir. The fundamental reason for film noir's neglect, however, is the fact that it depends more on choreography than sociology, and American critics have always been slow on the uptake when it comes to visual style. Like its protagonists, film noir is more interested in style than theme; whereas American critics have been traditionally more interested in theme than style. American film critics have always considered film important as it relates to large masses, and if a film goes awry it is often

**Left:** Film poster for *Sunset Boulevard*, 1950.
**Opposite:** *Foreign Intrigue*, 1956. In Vienna, Dave Bishop (Robert Mitchum) finds lawyer Karl Mannheim dead.
**Page 39:** *Sin City*, 2005. The movie opens with a seductive woman (Marley Shelton) and a view over the city. What is she running from? We never find out.




frieze
frieze d/e
RHEINLAND-BENELUX
The Institutional Network
KONRAD FISCHER
Kunsthandel im Düsseldorf der Nachkriegszeit
Interview RITA MCBRIDE
John C. Welchman on ANDY HOPE 1930
GERRY BIBBY Artist Project

because the theme has been somehow "violated" by the style. Film noir operates on opposite principles: the theme is hidden in the style, and bogus themes are often flaunted which contradict the style.

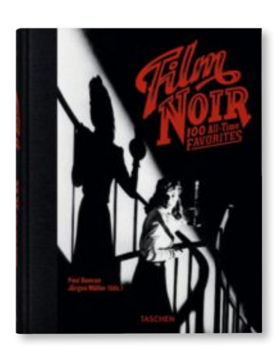
### A new artistic world

Toward the end film noir was engaged in a life-and-death struggle with the materials it reflected; it tried to make America accept a moral vision of life based on style. That very contradiction – promoting style in a

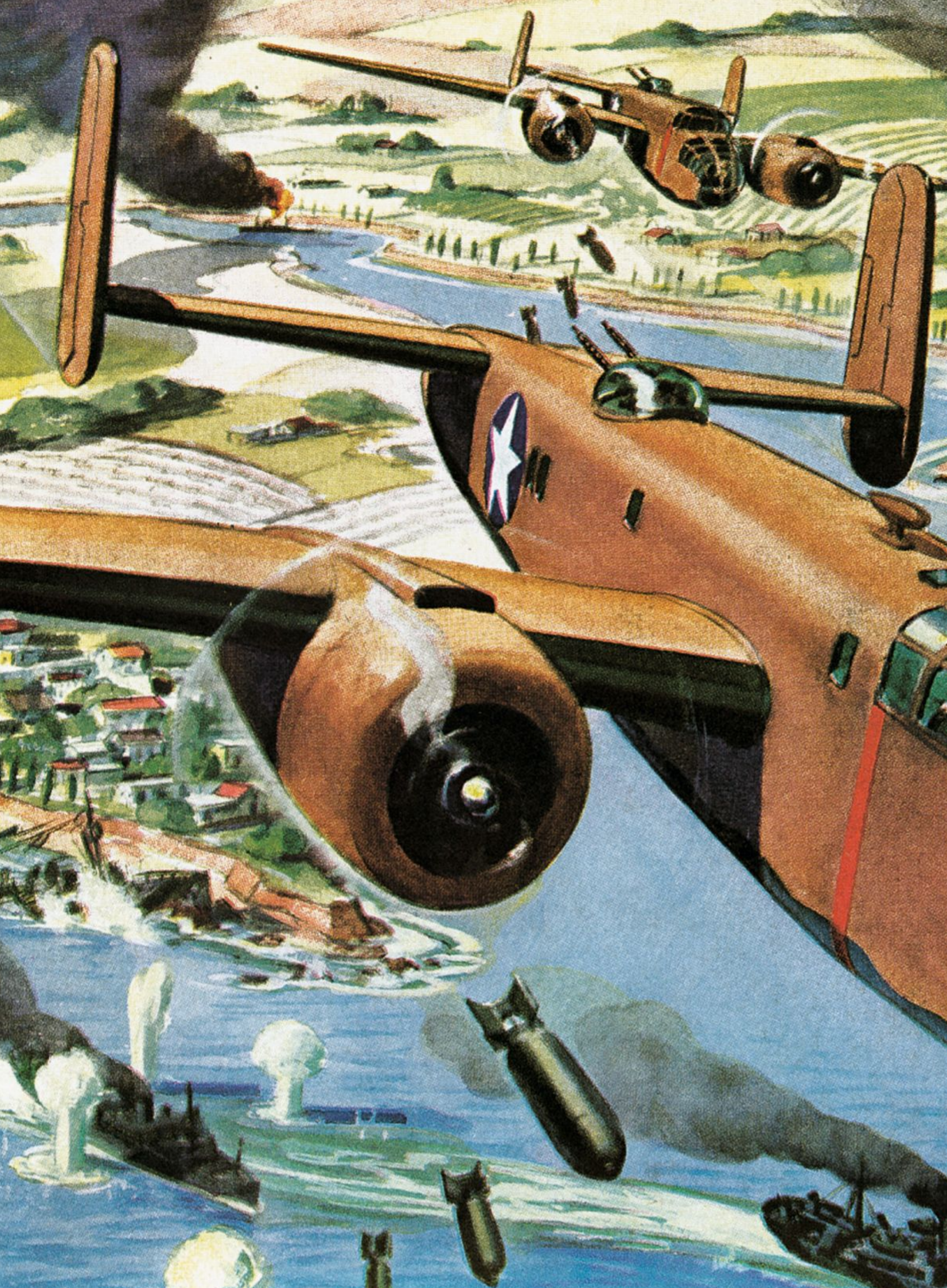
**Because film noir worked out its conflicts visually rather than thematically, because it was aware of its own identity, it was able to create artistic solutions to sociological problems.**

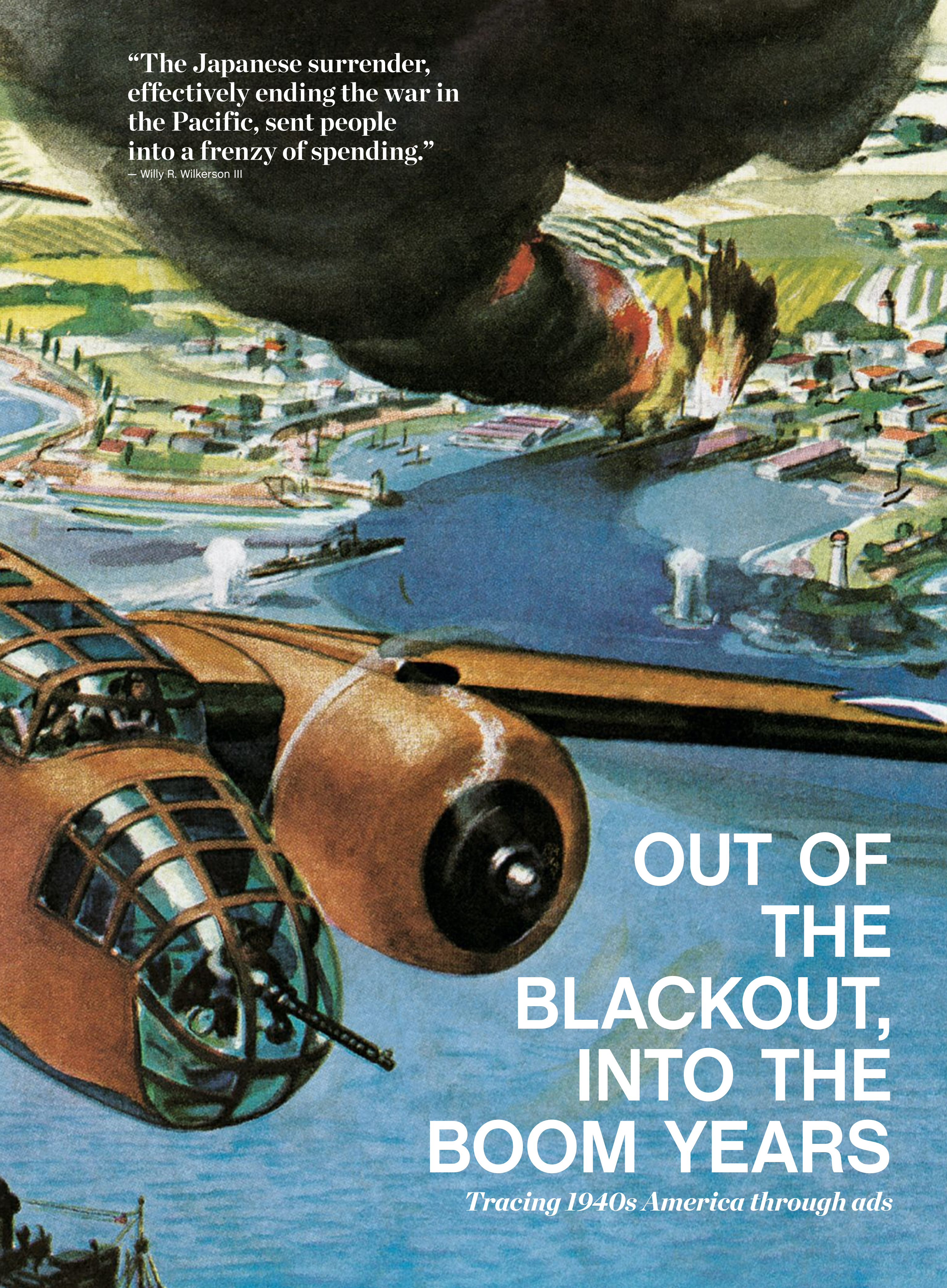
culture which valued themes – forced film noir into artistically invigorating twists and turns. Film noir attacked and interpreted its sociological conditions, and, by the close of the noir period, created a new artistic world which went beyond a simple sociological reflection, a nightmarish world of American mannerism which was by far more a creation than a reflection. Because film noir was first of all a style, because it worked out its conflicts visually rather than thematically, because it was aware of its own identity, it was able to create artistic solutions to sociological problems. And for these reasons films like *Kiss Me Deadly*, *Kiss Tomorrow Goodbye,* and *Gun Crazy* can be works of art in a way that gangster films like *Scarface*, *Public Enemy*, and *Little Caesar* can never be.

**Film noir's techniques emphasize loss, nostalgia, insecurity.**




Film Noir. 100 All-Time Favorites
Paul Duncan (Ed.)
Hardcover, 688 pp.
$ 49.99 / € 39.99 / £ 34.99





"The Japanese surrender, effectively ending the war in the Pacific, sent people into a frenzy of spending."
— Willy R. Wilkerson III

# OUT OF THE BLACKOUT, INTO THE BOOM YEARS

*Tracing 1940s America through ads*



# OIL

*is dandy*

*for*

*drowning*

Greatest mystery of the war: "Where is the Luftwaffe?" Authorities say Germany has plenty of oil . . . BUT hasn't plenty of 100-octane gas. Many Axis planes have to use 60-octane. A neat little partnership of oil and coal improved America's position on 100-octane. To make, entirely from oil, the quantity of 100-octane fuel that American fighters need would have gobbled up enormous quantities of scarce metals. That's where coal came in. Coal is coked in Koppers ovens. The ovens recover much benzene. Combine benzene with propylene (an oil refinery product) and you get a compound with an octane blending rating of 132 and other properties desirable in aviation fuel. Americans add this to gasoline of say 70-octane and bring the whole mixture up to around 100.

Koppers also furnishes to the oil industry: plants for purifying gas . . . piston rings . . . self-aligning couplings . . . pressure-treated timbers, and other products.—Koppers Company and Affiliates, Pittsburgh, Pa.

Buy United States War Bonds and Stamps

**KOPPERS**

THE INDUSTRY THAT SERVES ALL INDUSTRY

# From bombs to riches

**How American advertising of the 1940s distills a decade of transformation**

**By Willy R. Wilkerson III**

At night, motorcycle police patrolled the streets on the West Coast. If a patrolman saw a light on in a window, he would immediately go to the house and tell the occupant to turn it off or curtain the window. If there was a light illuminating an address plate and no one was home, the policeman would fetch a rock and smash the light. This was 1941, and America was at war. There was a blackout in effect after 6 p.m. The year before, Oldsmobile proclaimed it had produced the "Most Modern Car in the World." But now car manufacturers retooled to make tanks, 102,351 in all, and built a whopping 2,455,964 trucks for the Army.

### War Department posters went up everywhere with the slogan *Loose Lips Sink Ships*.

Women assembled bombers that their husbands and boyfriends would fly to the front lines. During the war, for instance, Boeing built 12,731 B-17 bombers. Buick manufactured radial engines for the Liberator Bomber and said proudly in its ads, "She's got four 'B's' in her bonnets!" Food industries, meanwhile, made it known that their products were also indispensable to the war effort. Baby Ruth Candy campaigned, "Food Is Fuel For Victory" while Coca-Cola pronounced, "I'm Loyal To Quality."

At the beginning of the war, American merchant ships were being sunk in record numbers off the East Coast by wolf packs of German U-boats. The War Department issued posters warning the public to guard against loose talk. Posters went up everywhere, including bus stations and in tram terminals – of a drawing of a ship sinking with the slogan underneath, "Loose Lips Sink Ships." Another poster said, "Don't Discuss Troop Movements, Ship Sailings, War Equipment."

To help promote the war effort, the film industry, which had provided entertainment for the past three decades, also went to war. While Lockheed and Martin rolled out fighter planes and bombers, the film industry retooled to produce propaganda films instead of features. Filmmakers like Frank Capra, known for the movie *Mr. Smith Goes To Washington*, spearheaded the propaganda war with his series *Why We Fight*. Pathé newsreels that ran before film screenings in movie theaters were the evening news of the 1940s. Movie stars traded makeup for uniforms either to sell War Bonds or to join the ranks. USO tours, of which Bob Hope was the supreme master of ceremonies, brought much needed entertainment and a boost in morale to the troops. The recording industry had much to boast about, too. Frank Sinatra crooned his way to the top of the Hit Parade during the war and Glenn Miller had an entire nation dancing.

In 1942, Miller was presented with the first gold record for selling a million copies of "Chattanooga Choo-Choo."




**Pages 40-41:** North American Aviation, 1943
**Opposite:** Koppers Oil, ca. 1942
**Right:** Florida Grapefruit Juice, 1943

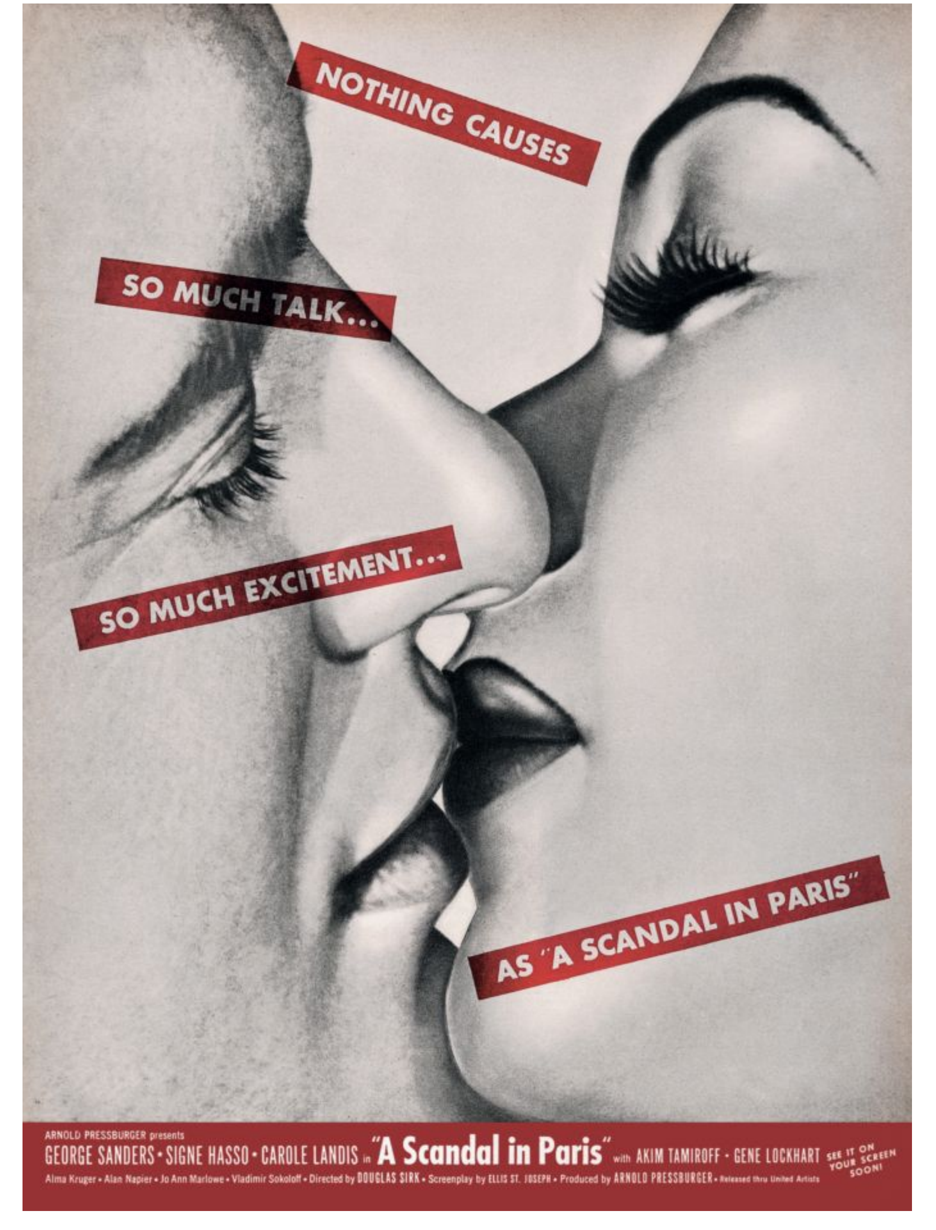
At home, food and gas rationing did not stop people from going out and having a good time. Despite blackouts and the problem of navigating dark streets, it was a different story in the nightclubs and restaurants in America. Business was booming. The world was ushered into the Atomic Age in August 1945, when the Allies dropped the first nuclear bomb on Hiroshima. And with the Japanese surrender effectively ending the war in the Pacific a month later, America's love affair with the car began in earnest.
The resulting jubilation sent people into a frenzy of spending and driving. Between 1946 and 1950, 21.4 million new cars were sold. The automobile became the symbol of American freedom and independence, expressed in euphoric road trips from coast to coast. DeSoto advertised, "Why Dream It?... Drive It!" Chevrolet said, "Get A Chevrolet And Get Away First!" Ads weren't limited only to cars. Firestone, for example, campaigned their Champion Tires showing depictions of racing cars that

**The automobile became the symbol of American freedom, expressed in euphoric road trips from coast to coast.**

used their tires. And if the car became America's midwife delivering people to new exotic locations, the destination itself became the adventure that awaited the new traveler. From Acapulco to Florida, ads extolled the glamorous and the elegant, even catering to specific desires. If gambling was your thing, tropical nights at the tables at the Hotel National de Cuba in Havana awaited.
Many did not feel like driving on their vacation and there were industries that capitalized on this reluctance. Greyhound chauffeured Americans from coast to coast. "Relax With Greyhound!" their ads read. For those who were in a hurry, Boeing and Lockheed built the planes that TWA and American Airlines now used to ferry their passengers across continents.
More luxurious travel, however, was provided by trains and ocean liners. For those who had a fear of flying nothing could compare to the elegance of The Queen Elizabeth that insured passengers would be ferried from New York to Portsmouth in style. The Pennsylvania Railroad advertised, "It's always fair weather..." as their trains hurtled through the American wilderness, knowing that their scenery was no match for the liners.
In 1947, American women delivered 3.8 million babies, a record, and 32 million by the decade's end, beating the previous decade's record by 8 million. Diaper and formula industries in the U.S. flourished. The advertising industry was also quick to capture the attention and the dollars of women's renewed, post-war interest in style and fashion. Max Factor and Revlon capitalized on glamorous movie connections to their products. Max Factor called its lipstick "Hollywood's Sensational NEW Lipstick" while Revlon said "Smart Women Everywhere Swear By Revlon."
In 1946, Hollywood returned to what it did best – making good movies. And there was no shortage. *Men of Boys Town* starring Spencer Tracy and Mickey Rooney and *Suspicion* starring Cary Grant were just two of the box office offerings of their day. But the greatest work of genius also came from the post-war era. Orson Welles made *Citizen Kane* and film critics have been falling all over themselves ever since.

**In 1947, American women delivered a record 3.8 million babies.**

In 1947, movies and radio were threatened by a new innovation every bit as revolutionary as sound was to silent movies in 1927. While enemy troops had invaded the shores of allied countries only a few years before, television now invaded the living rooms of the American public. Families forsook their dining rooms and instead huddled in front of their Motorola or Zenith with meals on their laps and their favorite shows on screen. Zenith, who cor-




**Left:** *A Scandal in Paris*, 1946
**Opposite:** Asbestos Limited Inc., 1942




# *WHAT! NO ASBESTOS?*

Good reason for their consternation. Not a single ton of Asbestos suitable for war purposes is produced in Germany, Italy, or Japan. Nor is any produced in any of the countries which they have over-run. And Asbestos is vital in this war—for tanks and trucks, ships and planes.

Now call the roll of the countries that do produce Asbestos — Australia, Bolivia, Canada, Cyprus, India, Rhodesia, Russia, South Africa. All of them are anti-Axis!

Think what a great advantage this is to the United Nations. Think what it means to the United States itself, for we produce only five per cent of the Asbestos we need. We must therefore count on these other countries for the balance of our requirements.

War has increased our needs many times. It has also increased the difficulties of production and transportation. But in spite of these hardships, our staunch allies continue to send the needed quantities of this precious mineral.

As the only company which for twenty-five years has imported and processed every known type of Asbestos from all these countries, Asbestos Limited Inc. offers a unique service. Our long and specialized experience is at the service of America's war industries, for Victory. Your inquiries are invited, with assurance of prompt attention.

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Trade Mark Registered

# "I'm going to grow a hundred years old!"

*...and possibly she may—for the amazing strides of medical science have added years to life expectancy*

● It's a fact—a warm and wonderful fact—that this five-year-old child, or your own child, has a life expectancy almost a whole decade longer than was her mother's, and a good 18 to 20 years longer than that of her grandmother. Not only the expectation of a longer life, but of a life by far healthier.

Thank medical science for that. Thank your doctor and thousands like him... toiling ceaselessly, often with little or no public recognition... that you and yours may enjoy a longer, better life.

*According to a recent Nationwide survey:*

# More Doctors smoke Camels *than any other cigarette!*

NOT ONE but three outstanding independent research organizations conducted this survey. And they asked not just a few thousand, but 113,597, doctors from coast to coast to name the cigarette they themselves preferred to smoke.

The answers came in by the thousands... from general physicians, diagnosticians, surgeons—yes, and nose and throat specialists too. The most-named brand was Camel.

If you are not now smoking Camels, try them. Compare them critically. See how the full, rich flavor of Camel's costlier tobaccos suits your taste. See how the cool mildness of a Camel suits your throat. Let your "T-Zone" tell you *(see right)*.






nered the TV set market in the late 1940s smugly advertised, "What you have been waiting for..." Despite television's meteoric rise, *Reader's Digest* continued to be the leading U.S. magazine, selling 9 million copies in 1949. *Life* magazine ranked second, selling 5,305,394.
The advent of canned convenience food began during the war and was brought to American homes when the war ended. Boxed cereals like Kellogg's Corn Soya asked, "Has the war upset your breakfast habits?" Canned foods, now a staple of the American diet, saw their origins in Spam, the canned ham ration supplied to GIs during the war. Campbell's soup called itself "America's Favorite Soup." Coca-Cola, the drink of GIs during the war, was now saying, "Inviting workers everywhere to the pause that refreshes with ice-cold Coca-Cola."

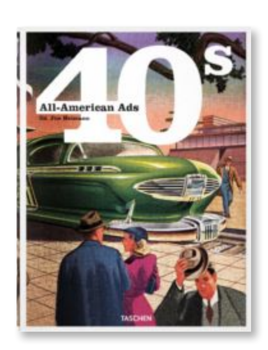
**Opposite:** Camel Cigarettes, 1946
What better endorsement for lighting up than knowing that your personal physician or surgeon was enjoying the same pleasure of inhaling the rich flavor of "Camel's costlier tobaccos"? With over 100,000 doctors surveyed in 1946, logic assumed cigarette smoking was a harmless habit. Health hazard? Who cares. Your T-Zone would let you know how cigarettes affected your throat. And, of course, your doctor's nicotine habit would sooth any qualms about the safety of smoking. If your doctor smoked, why not you?
**Top:** Plymouth, 1940

Alcohol and tobacco ads during the 1940s were the stuff of screen legends, of Humphrey Bogart smoking a Chesterfield and sipping Chivas Regal at Rick's place in Casablanca. It was a time when these

**Canned foods, now a staple of the American diet, saw their origins in Spam, the canned ham ration supplied to GIs.**

industries were not bedeviled by politics that led to their ads either being modified or censored or banned altogether.
Consumer products abounded after the war as companies switched from manufacturing war equipment. General Electric sold 100-watt light bulbs for fifteen cents a piece. Kodak film, which had captured the atrocities of war, now documented the pleasures of peacetime in summer backyard barbecues and Christmas gatherings. "Keep Family History" read their ads.
For the home, no one could be without a refrigerator. "Only Philco gives you both Dry Cold and Moist Cold..." Philco boasted in their ads. If any toaster was destined to be remembered from the forties, Proctor made sure through their advertising that their toaster would be etched upon the annals of human memory.

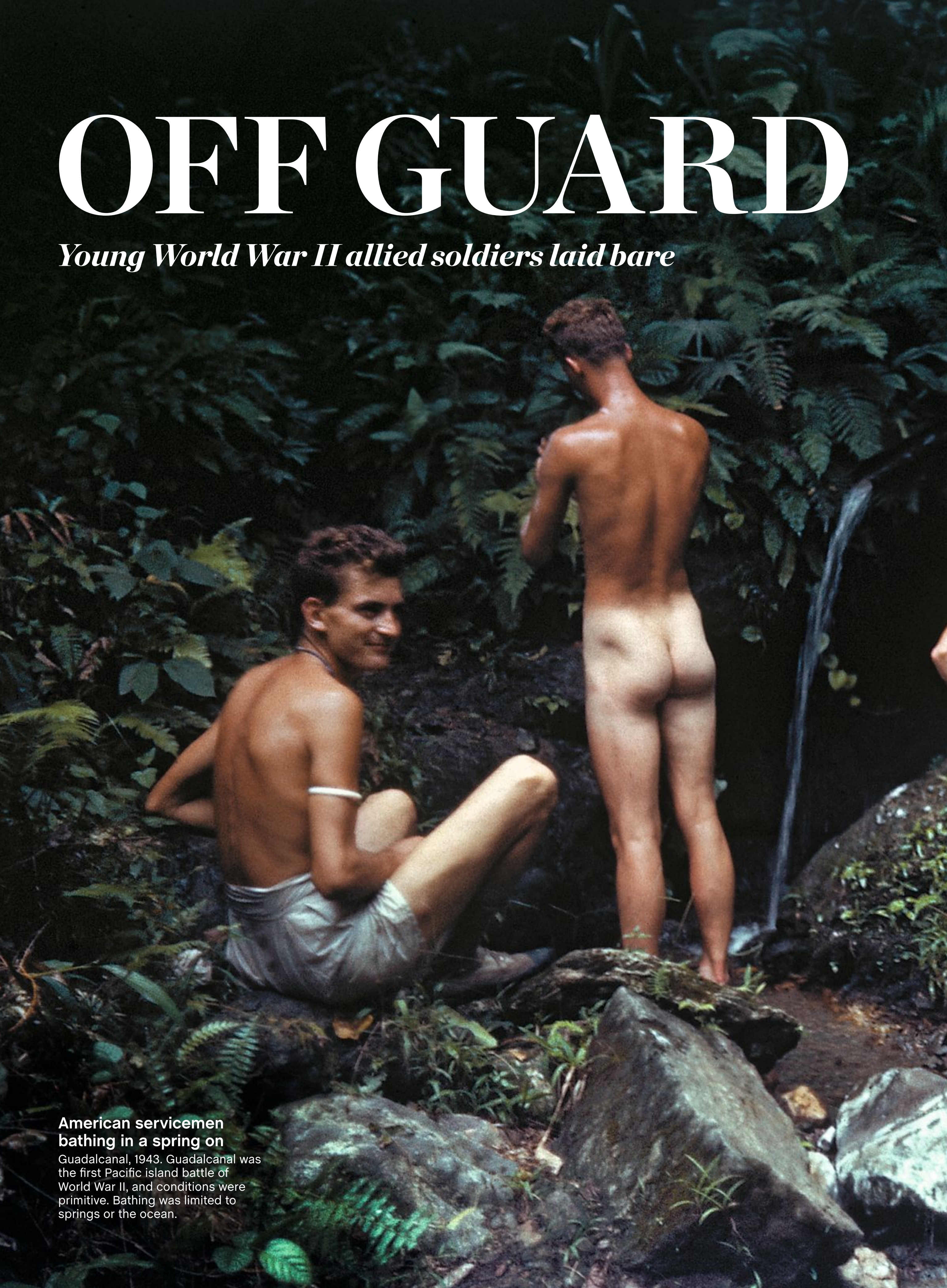
The end of the decade saw enormous economic prosperity in America spurred on by the wondrous advances in technology. But the end of one war only saw the beginning of another. The Cold War between Soviet Russia and the United States ignited the decades-long cat and mouse game between the two superpowers that became a reality when Russia acquired the A-Bomb. The fear of nuclear war was ever present, even in school classrooms. In the 1950s, children practiced air raid drills hiding under their desks and ordinary citizens dug bomb shelters in their backyards. Fear crept into American society once more, and propaganda returned to the billboards.




**All-American Ads of the 40s**
**Jim Heimann, W. R. Wilkerson III**
**Hardcover, 704 pp.**
**$ 39.99 / € 29.99 / £ 27.99**

# OFF GUARD

## *Young World War II allied soldiers laid bare*



**American servicemen bathing in a spring on** Guadalcanal, 1943. Guadalcanal was the first Pacific island battle of World War II, and conditions were primitive. Bathing was limited to springs or the ocean.



**“The idea was if you all looked the same you’d bond better, take care of each other...”**

— Scotty Bowers

# No queens in the Marines

**By Scotty Bowers, Parachute Regiment of the 1st, 3rd and 5th Marines 1942–1945**

So many queens think everybody's gay, and John Wayne is gay, and Gary Cooper is gay, and he's a cocksucker even though he's got a wife and two kids. But a square guy is a square guy, and there were no queens in the Marines.

I was in the Marine Corps in World War II, '42, '43, '44 and most of '45, fighting on Guadalcanal, Bougainville and Iwo Jima. That was a long time ago. Anyone who was in World War II has got to be 90 years old now, like me. The Marine Corps was a volunteer outfit, and I joined at age 18, right after Pearl Harbor. You knew what you were getting when you went in the Marines. The trick to the Corps was to make it real rough here in the States so you were glad to go overseas, which is different from the Army and Navy. Sometimes in the Army and Navy they weren't trained with weapons or anything at all, but in the Marine Corps you could handle any weapon; you could go from a machine gun to the mortar in case the guys on the mortar were killed or something. They also made sure all Marines looked a lot alike back then: white, same height, in good shape, no glasses, not fat. The idea was if you all looked the same you'd bond better, take care of each other, because if you're going to fall asleep in a foxhole with somebody, you have to trust him.

When I joined we went directly to San Diego for training, then we left for the South Pacific. Our first deal was August 7th, 1942: Guadalcanal. Probably a lot of people don't know what that is anymore, and I'm surprised to see all these photos, because all you had is what you could carry ashore: your rifle, ammunition, a few hand grenades. You didn't have a change of underwear, let alone a camera.



The shelling started when we hit the beach and we just tried to find some little place for cover. The battle goes on fiercely until dark. And the moment it gets dark, it ends.

> "If a guy was gay he normally went in the Navy, because ... of the nice white uniform."

So then you're there in a little hole you dug in the sand, pissed off at the fucking Japs who've killed your buddies. You close your eyes for a little bit, but don't really sleep. It's raining. You're wet and it rains, frankly, every day and every night. Some guys huddle together, some don't, but this is when the buddy bonding starts. You need somebody you can depend on, and they can depend on you. You can tell the type of buddy that you'd want to be with in a foxhole: Someone who is on the ball. Someone who's not going to get upset and nervous. But the closeness there had absolutely nothing to do with the gay thing at all. Because if you were gay you were kicked out of the goddamned Marine Corps immediately. Even if they *thought* you were gay you were kicked out of the Marine Corps. Period. It wasn't a common thing like it was in the fucking Navy.

If a guy were gay he normally went in the Navy, because of clean living aboard ship and everything, and the nice white uniform. Bullshit. That goddamned ship gets sunk, you're on your way. I never went below deck at all. When I was on a ship I stayed on the goddamned deck, like a lot of the guys. I slept in a lifeboat, so I could just cut myself loose and float into the ocean. Piss over the side, do the other over the side, if I had to.

**Left:** A sailor aboard the U.S.S. "New Jersey" helps his buddy with a new tattoo, 1944. It's unclear whether he is actually applying the tattoo, or more likely cleaning the freshly done work in the close confines of the ship. **Opposite:** Three American soldiers share a shower in camp, circa 1944. Men trained to rely on and protect their buddies at all times developed a uniquely intimate bond unlike anything most had known before the service.





Because I've seen at least 20 ships during World War II get sunk that went down in a matter of minutes. It wasn't like the "Titanic" that fucked around all night long. Another Navy thing: you know what candy

**"You do that for eight hours with your prick on one hand and your rifle in the other and you'll never call it your gun again."**

and all the little sweets from the PX were called? Pogey bait. That's a Navy expression for when an old Navy chief wants to fuck a young guy. Give him a candy bar: pogey bait. That's how we talked. On Sunday night in the Marine Corps hardly anybody was at chow because they were all coming back from being ashore, so dinner was automatically horse cock, meaning cold cuts. Ketchup was red lead; salt and pepper were side arms. "Pass the fucking side arms. Pass the fucking red lead. Hey, you fucker, I saw the fucking sergeant lay some pogey bait on you the other day." [LAUGHS] It was all just something to say to get a laugh, not gay in any way.

Some things you didn't say, though. In training I remember some guy said, "This is my gun." "Oh, this is your gun? Okay, you little cocksucker, you take your fucking clothes off, and you go out in the company street," which is a dirt path, "and you take that nine and a half pound rifle, and you march back and forth, and go, 'This is my rifle. This is my gun. This is for fighting. This is for fun.'" You do that for eight hours with your prick in one hand and your rifle in the other and you'll never call it your gun again.

Once you were in combat, you went for 20, 30 days without a shower. Every day it rained, and you were wet, then you dried off, and you kept the same clothes on. But once you pushed the Japs back up in the jungle, behind the front line, two or three miles away, the guys who are back on the beach could get their clothes off and fuck around, go swimming. The guy with the big cock, the nice body, he was always the one to undress first, then another guy, another guy, and boom, they'd all quickly take their clothes off and hop in. Some guy happens to have a camera and boom—it's a fuck-off picture, just fooling around.

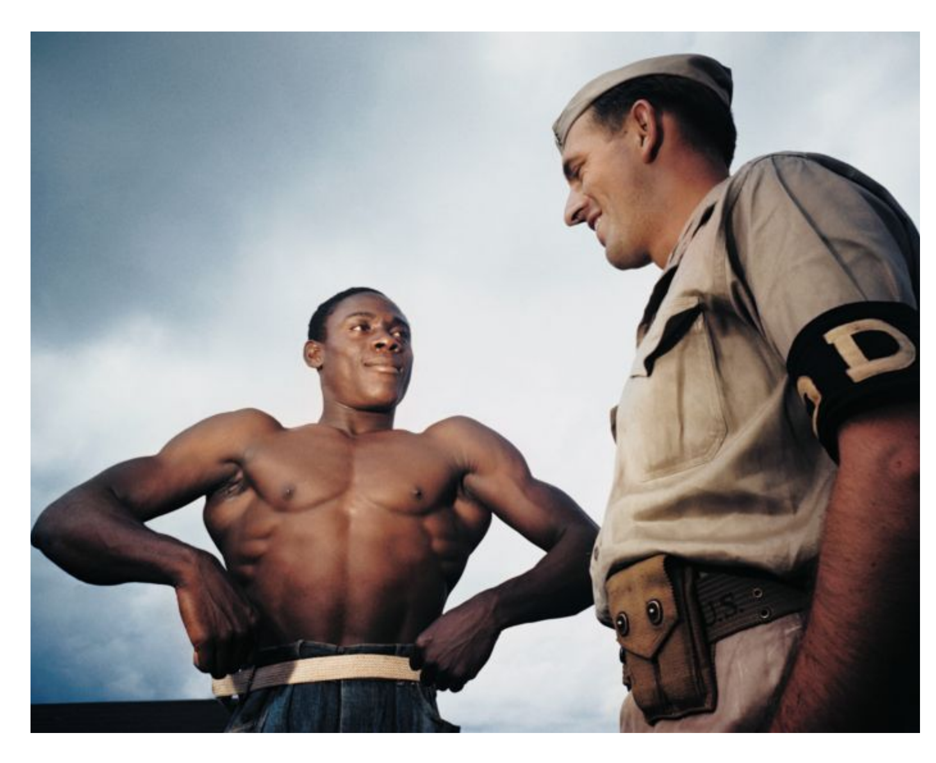
There was a certain amount of what they call grab-ass in the service, which is what you see in these pictures. "Playing grab-ass," but only when you're not in combat. You know, it's just like a bunch of kids together. These guys were all young in the Marine Corps, 18, 19, 20, and they might play grab-ass when they're swimming in the ocean or swimming in a river. And someone could possibly take a picture. There are guys who are more likely to do it. There is the shy type of guy, and there is the aggressive type, and the aggressive type is the grab-ass type. If the guys are buddies, the guy might throw his arm around you, you know, and then the next time it's a little kiss on the cheek. And the next time it's a peter squeeze. You're just very close buddies, like a father, or an uncle. It's not like



you got a kiss and a suck. It's just fucking around. It happened all the time because, you see, there aren't many of those shy types in the Marines.

I did relate differently to guys when I got out of the service in 1945, though. Before, I'd never shot anything but a .22 hunting rifle, or traveled far from home, and I strictly operated on my own. But the service made guys who would normally be loners end up buddy-buddy, often for life. We used to call them foxhole buddies.

## "The guy with the big cock, the nice body, he was always the one to undress first...."



Look at all the guys who'd rather be with their buddies than their wives. In straight life there's more of that done than in the gay life. They go off and play golf. They go down to the bar. They go on two-week hunting trips. They do everything but suck each other's cock. These guys are 100% straight, but they'd rather be with their buddies. Buddy culture got strong with the war. I think that that was the beginning of fuck your buddy week. It was just an expression, you know, in the Marines. Just, all week: "This is fuck your buddy week". They said it to get us mad or something. [Laughs] It was funny, but guys did get close in the war, closer than a wife almost, because you depended on each other for your life. Today, people don't understand that you can be that close without it meaning something more.

What people don't get is, the guys going into the military were more innocent in those days. A lot of people had just left the farm. They'd just left the small towns. They went in the service; they were still innocent. The war's over, they get out of the service, they've seen a lot, but they're still innocent, basically. Still square guys. They didn't have tattoos all over their fucking body. They didn't have the long shaggy hair. They weren't on dope. Back then you could put your arm around your buddy, you could all swim naked, and no one would give it a second thought. You'd have that little girl back home in mind. You may even rub a guy's cock – you know kids used to jack off and see who could shoot the furthest – and it had nothing to do with the gay bit at all. It was just a different time, a different world. And that's the real appeal of these photos. You bet.



*Scotty Bowers, born 1923, is a life-long sexual adventurer. Following three years in the Marines, from 1942 to '45, he moved to Los Angeles and became a sexual facilitator, and satisfier. His years tricking with, and arranging dates for, Hollywood celebrities are detailed in his 2012 memoir,* Full Service.

**Top:** An American soldier admires the physique of a Gold Coast recruit, North Africa, circa 1942. Native African troops performed impressively in the North and East African campaigns, though are little mentioned in war records.
**Left:** Two American soldiers enjoy leisure time with Filipino friends during the Korean War, circa 1950. This photo comes from a single, extraordinary roll of film documenting the very close friendship between some American and Filipino soldiers, with more examples in the book.
**Opposite top:** Russian soldiers form a complex human pyramid, circa 1942. Russian soldiers frequently shaved their heads in battle, and when scarce cameras were available, posed en-mass. Their comfort with nudity was unrivaled.
**Opposite bottom:** An American grooms his buddy on a beach in the Pacific theater, circa 1943. Jungle sores and vermin were constant problems and buddies helped each other cope.

# World without women

**By Dian Hanson, foot soldier, sexual revolution**



By 1914, at the start of World War I, American troops had their choice of two small, relatively inexpensive and uncomplicated film cameras: the basic Kodak Brownie box camera, introduced in 1900, and the Vest Pocket Kodak, from 1912. By World War II, Americans and Europeans were equally liable to have personal cameras: the inexpensive Kodak Brownie and 35mm Argus C3 for GIs, the 35mm Zeiss Ikons and Leicas for the Germans. Leica actually produced a model specifically for Luftwaffe troops during the war, supplied free to thousands of men. English and Australian troops also had Kodaks and Agfas, as well as the English 120 Ensign Ful-Vue box camera. Japanese officers often had German Leicas and Zeiss Ikons, but were less inclined to document the sort of horseplay common elsewhere.

Whether 127 film or 35mm, most of the prints produced for servicemen were small, ranging from 2 by 2 to 9 by 7 inches, with most around 3 by 4 inches. It didn't occur to the average amateur to ask for enlargements back then—and even if it did, the image selected wouldn't likely be of his buddies skinny-dipping in a jungle lagoon. Keeping such photographic service records was encouraged; beautiful albums were marketed during the war, the leather or cloth covers embossed with slogans and imagery from each branch of the service. Many men kept meticulous photographic records of places and events they'd never see again, so why not include that funny nude shot? It's not like it meant anything; just grab-ass, just fucking around, the way young, high-spirited guys do when there are no women around to point, giggle or disapprove.

> "(During WWI) European troops captured some startling amateur nudes on glass negatives."

For those who've never gone to war—I among them—it's hard to understand the unique bond that forms between those who've faced death, and saved lives, together. Psychology was first applied to



**Top:** American sailors clown for the camera, circa 1944. Servicemen commonly posed for "joke" photos involving hugging, kissing and other affectionate acts in the full confidence of their heterosexuality.
**Right:** American sailors are hazed during an Equator crossing ceremony, circa 1944. For "polliwogs"—those who've never crossed the equator—to become "shellbacks"—those who have—it's necessary to undergo humiliation at the hands of their comrades. Here, sailors wear their underwear backwards and bow in supplication.
**Opposite:** A U.S. soldier entertains his buddies with a drag show, circa 1943. The absence of women made drag performance a popular and well-accepted form of comedy entertainment during World War II.

the draft in World War II, with the intent that emotionally vulnerable candidates be weeded out. Although 12% of young men were rejected, most for perceived psychological weakness, there was a higher incidence of "neuropsychiatric" illness, as the military termed it, in the first half of World War II than in all of World War I. In analyzing the data the shrinks discovered that some who appeared weak became strong in battle, while the tough broke down; the only factor that reliably limited psychological collapse under stress was a close bond between fighting men. Political ideology didn't mean much on the front line, but a man would hold it together to protect the buddy beside him. In *Wartime*, author Paul Fussell quotes a soldier: "It took me darn near the whole war to figure what I was fighting for. ... It was the other guys. Your outfit, the guys in your company, but especially your platoon. ... When there might be 15 left out of 30 or more, you got an awful strong feeling about those 15 guys."

**"Many men kept meticulous photographic records... so why not include that nude shot?"**

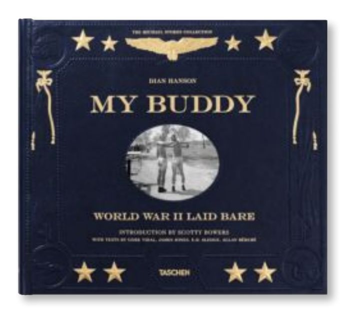
Few said it more passionately than Marine Eugene Sledge in *With The Old Breed*, his diary of the battles for Peleliu and Okinawa in the Pacific: "Up there on the line, with nothing between us and the enemy but space (and precious little of that), we'd forged a bond that time would never erase. We were brothers. ... Marine Corps training taught us to kill efficiently and to try to survive. But it also taught us loyalty to each other—and love."

This profound intimacy cut through inhibitions. Sledge writes of men squatting together in mud-filled foxholes, shitting in ammo boxes because to even raise your head invited an enemy bullet. After that, is a man going to be shy about skinny-dipping? But when did they have a chance?

War, like filmmaking, is full of waiting. Men fight furiously for a day, a week, two weeks at most, and then pull back to recuperate and await new orders. This is when buddies, equal parts bored and grateful to be alive, took most of the photos in this book. Between battles they were able to bathe in makeshift showers and in rivers, lakes and streams; to swim; catch a few rays and just mess around like the kids they recently were. If someone had a camera they'd pose together, to remember their closeness, and if someone suggested they pose naked, well, that was just funny because they were guys and young and bursting with life, and eager to deny the closeness of death.

**"...a man would hold it together to protect the buddy beside him."**

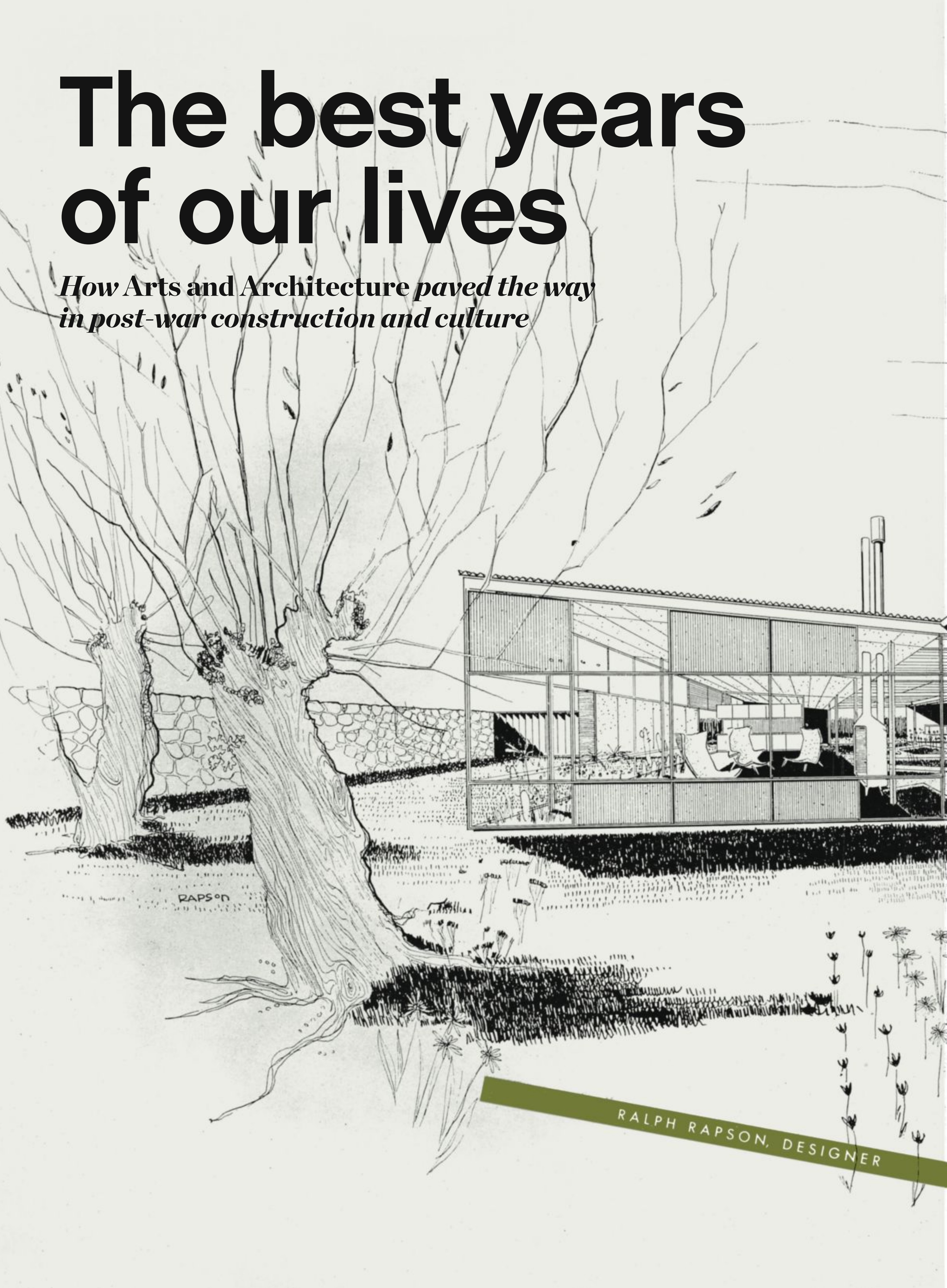
These lighthearted photos will undoubtedly offend some people, those steeped in the gospel of the "greatest generation." They won't like their heroes so indisputably human, or the grim seriousness of war diminished by play, to which I can only quote naturist philosophy: Nudity is the great equalizer. As I sought to divide these photos by nationality I found it was hopeless unless uniforms, weapons or vehicles were included. English, Australian, Russian and American: all young soldiers, sailors, airmen and Marines look the same naked and grinning.

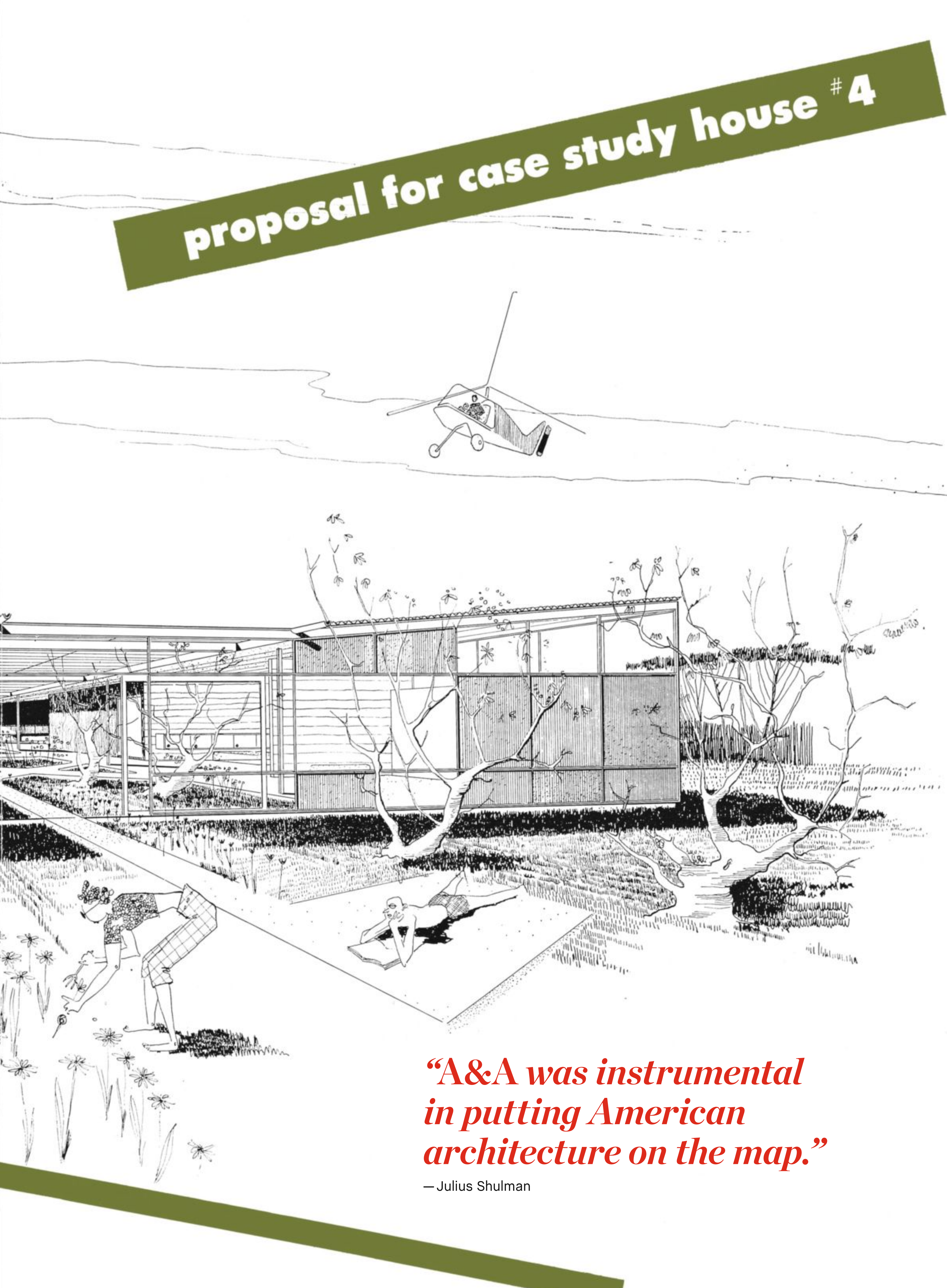



**My Buddy. World War II Laid Bare**
**Dian Hanson (Ed.)**
**Hardcover, 320 pp.**
**$ 69.99 / € 49.99 / £ 44.99**

# The best years of our lives

***How* Arts and Architecture *paved the way in post-war construction and culture***






> *“A&A was instrumental in putting American architecture on the map.”*
>
> —Julius Shulman

# Magazine with a mission

**A retrospective on the imaginative and impassioned *Arts & Architecture***
**By David Travers**

Welcome to *Arts & Architecture*. In the case of some, maybe, welcome back. It's a wonderful thing that TASCHEN has done — reprinting first *Domus* magazine, then the complete *Arts & Architecture, 1945–54*. And now, publisher Benedikt Taschen has personally selected his favorite covers and stories, to be published in several hardcover volumes. My first thought when approached about the original complete reprint was that the project was impossibly retro. TASCHEN had already done a physically immense reproduction of *Arts & Architecture*'s Case Study House program. That seemed to me to be sufficient. After all, the magazine was best known, almost exclusively so, for this 20-year-long program sponsoring new ideas in residential design.

## *A&A* was hopeful about life.

But *A&A* was more than that. It is difficult, maybe impossible, to understand a time that is not your own, to feel the excitement of the 1940s, '50s and '60s if you were not a part of them. The World War II years and the post-war period in the United States were an energetic mix of culture and politics, and *A&A* was at the leading edge in architecture, art, music — even in the larger issues of segregation in housing and education and other manifestations of racial bias before they became codified as civil rights. The magazine was hopeful about life; it had a sense of mission.

Editor John Entenza's moral seriousness — leavened by his wry humor — infused the magazine. In his "Notes in Passing" editorials, his support of our Soviet allies, his attacks on the prejudice behind the Zoot Suit Riots of 1943, his life-long support of the UN, he gave *A&A* social significance beyond architecture. Polymath Peter Yates wrote with intellectual depth and fervor on anything from the music of Cage, Ives and Guston to Mayan art to the social issues which continue to afflict us today. He once wrote an epigraph for the time, for all time, "Let's begin with man, with respect, compassion and love for the individual or we'll never get anywhere."

Above all, however, *Arts & Architecture* acted like sunshine on West Coast architects who grew and flourished under its rays: Richard Neutra, R.M. Schindler, Harwell Harris, Gregory Ain, Charles Eames, Lloyd Wright, John Lautner, Ed Killingsworth, the carpenters in steel — Raphael Soriano, Craig Ellwood, Pierre Koenig — and in the north Campbell & Wong, William Wurster. The list must end



## "Let's begin with respect, compassion and love for the individual or we'll never get anywhere."

—*A&A* contributor Peter Yates

**Pages 56-57:** *Arts & Architecture*, August 1945, Case Study House No. 4 by Ralph Rapson
**Left:** Charles and Ray Eames with John Entenza at the site of the proposed Case Study Houses No. 8 and No. 9, Pacific Palisades, California, 1945
**Opposite:** *Arts & Architecture*, December 1945, Case Study Houses No. 8 and No. 9, by Charles Eames and Eero Saarinen

# CASE STUDY HOUSES

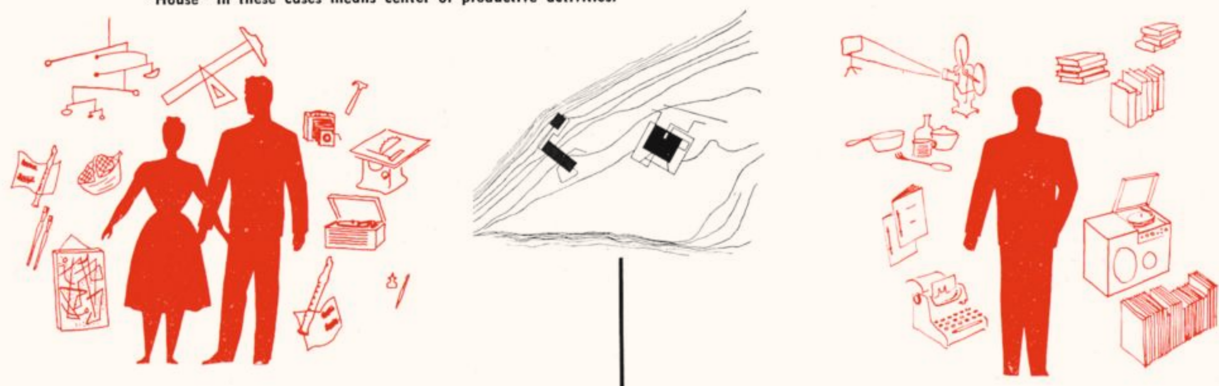
# 8 AND 9

## BY CHARLES EAMES AND EERO SAARINEN, ARCHITECTS

This is ground in meadow and hill, protected on all sides from intrusive developments free of the usual surrounding clutter, safe from urban clatter; not, however, removed from the necessary conveniences and the reassurances of city living.

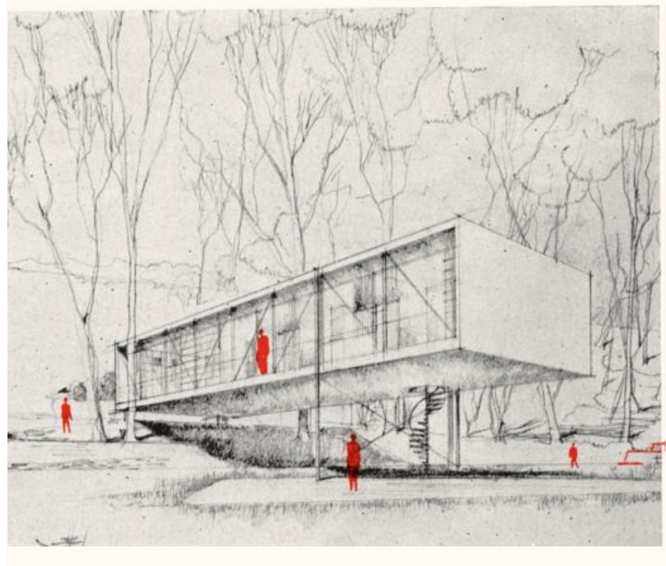
Two houses for people of different occupations but parallel interests. Both, however, determinedly agreed on the necessity of privacy, or the right to choose privacy from one another and anyone else.

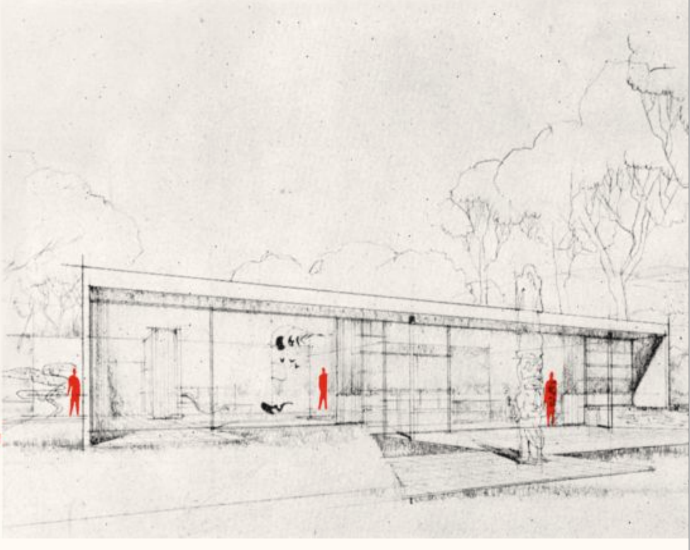
While these houses are not to be considered as solutions of typical living problems; through meeting specific and rather special needs, some contribution to the need of the typical might be developed. The whole solution proceeds from an attempt to use space in direct relation to the personal and professional needs of the individuals revolving around and within the living units inasmuch as the greater part of work or preparation for work will originate here. These houses must function as an integral part of the living pattern of the occupants and will therefore be completely "used" in a very full and real sense. "House" in these cases means center of productive activities.

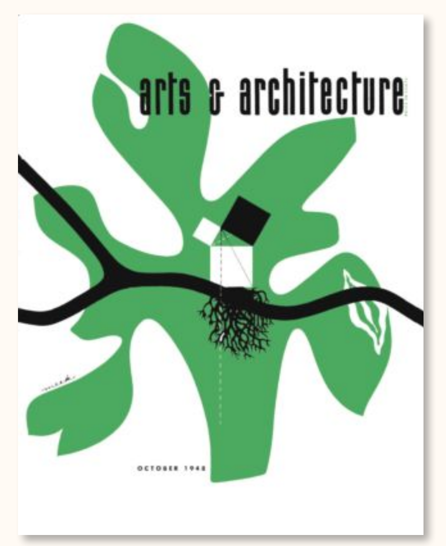


For a married couple both occupied professionally with mechanical experiment and graphic presentation. Work and recreation are involved in general activities: Day and night, work and play, concentration, relaxation with friend and foe, all intermingled personally and professionally with mutual interest. Basically apartment dwellers, there is a conscious effort made to be free of complications relating to maintenance. The house must make no insistent demands for itself, but rather aid as background for life in work. This house—in its free relation the ground, the trees, the sea—with constant proximity to the whole vast order of nature acts as re-orientor and "shock absorber" and should provide the needed relaxations from the daily complications arising within problems.

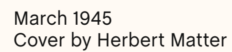
In this house activities will be of a more general nature to be shared with more people and more things. It will also be used as a returning place for relaxation and recreation through reading and music and work—a place of reviving and refilling, a place to be alone for preparation of work, and with matters and concerns of personal choosing. A place for the kind of relaxed privacy necessary for the development and preparataion of ideas to be continued in professional work centers. The occupant will need space used elastically where many or few people can be accommodated within the areas appropriate to such needs. Intimate conversation, groups in discussion, the use of a projection machine for amusement and education, and facilities for self-indulgent hobbies, i.e., cooking and the entertainment of very close friends.








October 1948
Cover by Meek



March 1945
Cover by Herbert Matter

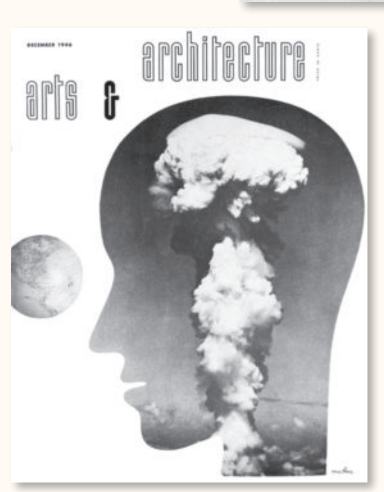



April 1945
Cover by Herbert Matter



August 1946
Cover by Herbert Matter




December 1946
Cover by Herbert Matter

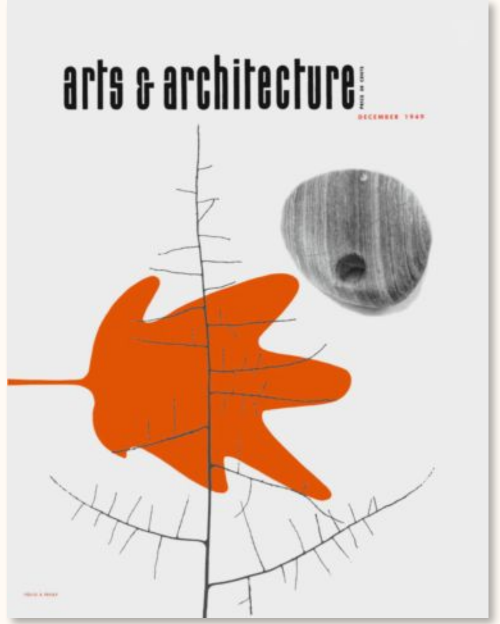
May 1949
Cover by Charles Kratka







December 1945
Cover by Herbert Matter



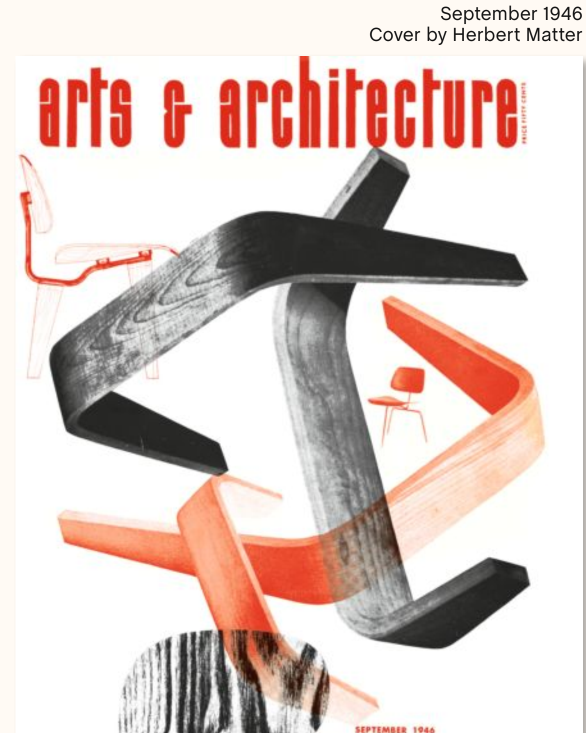

December 1949
Cover by Follis & Pefley




April 1948
Cover by Snyder




September 1946
Cover by Herbert Matter




# Issues of inspiration

**"Covers were never an afterthought at *A&A*, nor, though eye-catching and often beautiful, were they aimed at stimulating newsstand sales, which were always negligible. A lot of love went into the production of the magazine and the covers were simply a reflection of that love."**

—David Travers

but seems endless. The magazine's Los Angeles headquarters became the center for Southern California architects with a common cause, whose modest, low-cost, modern and remarkably efficient designs laid the foundation of the Case Study House program and reinvented the single family dwelling.

Although aware of it, the East Coast professional and trade press, such as *Progressive*

## *Arts & Architecture* acted like sunshine on West Coast architects who grew and flourished under its rays.

*Architecture, AIA Journal* and *House & Garden*, had largely ignored the West Coast revolution in residential design until the 1950s. The "sing fam dwell" didn't interest them or their advertisers much. But when architectural journals around the world — particularly the European journals — began to pick up the CSH projects, the East Coast press could no longer treat them as an inconsiderable regional anomaly. Publication in *Arts & Architecture* became a door to national and international renown for West Coast architects. Reyner Banham said *A&A* changed the itinerary of the Grand Tour pilgrimage for European architects and students: America replaced Italy and Los Angeles was its Florence.

To step back to the beginning, *California Arts & Architecture* was formed in 1929 by a merger of *Pacific Coast Architect*, established 1911, and *California Southland*, established 1918. Architecturally it was devoted to eclectic residential design — Tudor, Spanish Colonial, Mediterranean, Georgian, California amorphous. It preferred classic style in larger projects, and now and then Art Deco. In 1930 it was a substantial magazine. Issues ran from 70 to 80 pages with lots of advertising. By 1933 the Great Depression had starved it down to 30 pages and subsequently into bankruptcy, where John Entenza found it in 1938.

Entenza was educated in esthetics at University of Virginia. Under his editorship, *California* changed from a review of "nostalgic historicism" presenting eclectic

## *A&A* changed the itinerary of the Grand Tour pilgrimage for architects and students: America replaced Italy and Los Angeles was its Florence.

houses for the rich and famous to an avant garde magazine publishing low cost houses rich with social concern. In the January 1943 issue, the presentation of the Harris House by R.M. Schindler, which cost $3,000, was a wonderful harbinger of things to come.

The story goes that *California* was dropped inadvertently from the magazine's name by the printer. It did disappear from the cover of the September 1943 issue but reappeared the next month. My belief is that the missing *California* was an "accident" engineered by the wily advertising manager, Robert Cron, who must have believed that there would be advertising advantages if *A&A* went national. In any case, *California* was dropped permanently from the cover and masthead without comment in February, 1944.

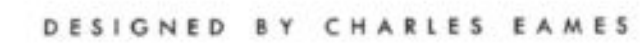
It was the policy of *A&A* to present projects without any accompanying critical analysis. The buildings were allowed to speak for themselves and any explanatory text was limited to a brief statement, usually based on a description of the program and the structure supplied by the architect.

## Buildings were allowed to speak for themselves and any explanatory text was limited to a brief statement.

The reasons behind the policy were simple enough and did not include fear of offending an advertiser or architect, as has been suggested from time to time. To be selected for presentation, a project had to be one of exceptional merit and interest. Not free of faults but the good qualities had to heavily



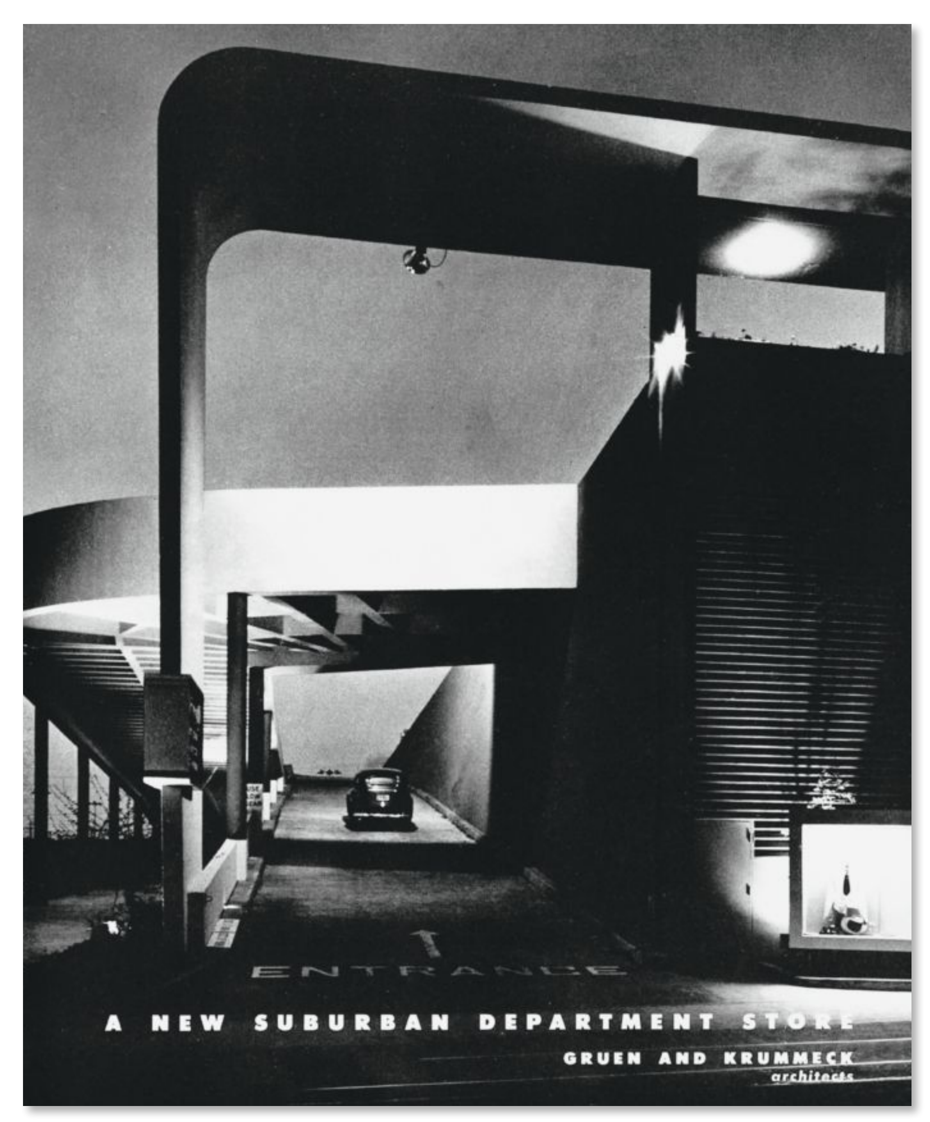
furniture show room








**Left:** *Arts & Architecture*, October 1949, Furniture Showroom by Charles Eames
**Opposite:** *Arts & Architecture*, June 1949, Department Store by Gruen and Krummeck




outweigh any bad ones. Where the reverse was true, we did not publish the building. It was dismissed rather than criticized. *A&A* continued to find and publish young architects in the 1960s. Frank Gehry (with then partner Greg Walsh) was first published in *A&A* and our presentation of a Richard Meier beach house on Fire Island in January 1964 was his first publication.

**Frank Gehry was first published in *A&A* and the presentation of a Richard Meier beach house on Fire Island in January 1964 was his first publication.**

And we introduced Hans Hollein to America. But by the 1960s — despite the popularity of the Case Study Houses and the magazine's influence on the design of the sing fam dwell — only 3 percent of houses, the bread and butter of the small office, were designed by architects. In residential design, developers had won.

When I took over from John Entenza in 1962, the magazine had a paid circulation of some 8,500, fewer than 3,000 of them professional designers, fewer still registered architects. When I removed *A&A* from life support in September 1967, we had 12,500 paid subscribers (including 300 in the Soviet Union). This compared to between 40,000 and 50,000 registered architects each for *P/A*, *Architectural Record*, *Architectural Forum* and the *AIA Journal*. Little wonder that the advertising went to them.

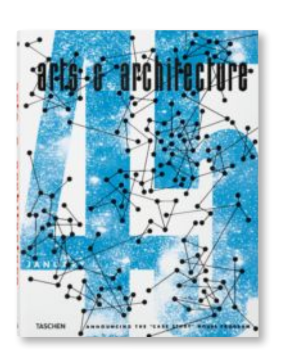
In truth, *A&A* was never a money-making venture. As Esther McCoy wrote, "It was a shoestring operation, as avant-garde magazines have always been in the U.S." I would go further: it was a shoeless operation. My years were a constant scramble for money. In 1965, George Dudley, founding dean of the UCLA School of Architecture and Urban Design and then UCLA chancellor Franklin Murphy tried without success to get the university's Board of Regents to adopt the magazine. Similarly, Martin Meyerson, dean of architecture at UC Berkeley, wanted *A&A* but when he was named chancellor of the university, his horizons grew and the idea was abandoned.

The struggle for each issue continued. The Weyerhaeuser Family Foundation agreed to buy the magazine in 1967 but changed its mind when upon reflection it decided there would be insufficient return on the investment. There was much strife caused by this decision and the foundation closed its Californian doors. *A&A* soon followed suit.

A defrosted cryogenized modern movement architect from the *A&A* era would be dumbfounded by contemporary design.

**The avant-garde in architecture has lost its way. There's an absence of social significance, of moral and ethical meaning, and not just in housing.'**

Architecture, which used to be serious but fun, is now seriously silly. Innovative straight-line, geometrical, rational, less-is-more architecture has been replaced by novelty, by glib, zigzag, crumpled, broken, exploded and discontinuous designs, by "constructive alienation." There's an absence of social significance, of moral and ethical meaning, and not just in housing. But architecture is resilient, always on the edge, always in transition and perhaps, just maybe, reprinting *A&A* will have a benign influence, nudging the young away from the architectural narcissism evident today and back to proportion and civilized sensibilities. Bring *Arts & Architecture* back with all its memories? Hmm. Well, here it is.




**Arts & Architecture 1945-49**
**Hardcover, 632 pp.**
**$ 69.99 / € 49.99 / £ 44.99**



# The making of magic

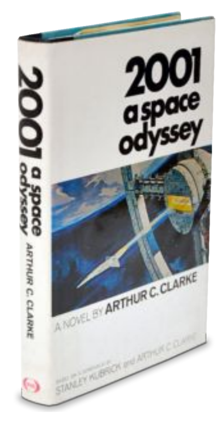
***How Stanley Kubrick revolutionized science fiction and the art of cinema***




**Shooting the final scenes of *2001* in the faux-luxurious bedroom.**
The underfloor lighting made the room uncomfortably hot. Critics and audiences alike argue about the meaning of this room. Is it a comfortable cage constructed by the aliens, and based on their observations of Earth, or does the decor spring from Bowman's hallucinatory ideas of what an expensive hotel room should look like?

# 50 years of deep space exploration

**A cinematic odyssey into the future of man, unequaled in effort and execution**




In the spring of 1964 Stanley Kubrick set out to make what he called "the proverbial good science fiction movie." *The Making of Stanley Kubrick's '2001: A Space Odyssey'* marks the 50th anniversary of the moment when Stanley and his co-screen writer, noted futurist Arthur C. Clarke, first sat down to brainstorm one of the greatest landmarks in the history of cinema.

Created with the collaboration of the Kubrick family and Warner Bros., this book includes unique concept artworks and behind-the-scenes photographs, many of them never previously published. The extensive text draws, also, from direct interviews with Arthur Clarke, and the principal actors, senior production designers, and key special effects experts who helped to realize Kubrick's futuristic vision.

Stanley's brother-in-law Jan Harlan explains the genesis of the Kubrick family's latest collaboration with TASCHEN. "Piers Bizony had published an essay on *2001* some years ago—a simple paperback—but it demonstrated that he is genuinely knowledgeable about this film and the thinking behind its creation. Other partners in the project were, of course, essential. From the start, in proposing this new book, and indeed, throughout the writing and production process, we worked very closely with Warner Bros."

Of course the Kubrick family has worked with TASCHEN before, as Jan explains. "The Stanley Kubrick Archives project led directly to the next book, about Stanley's great, unrealized project. Taschen called it *Stanley Kubrick's Napoleon. The Greatest Movie Never Made* and I don't think they exaggerated. Napoleon is not just a historical figure. His genius and folly, his charisma and poor judgment, his brilliance hampered by vanity and ego, are elements relevant for our leadership today around the globe."

In *2001* Kubrick suggests that intelligent machines might also become capable of expressing such Napoleonic qualities as brilliance, ego and vanity. There is very little dialogue in this epic space film. Kubrick's ambitious philosophical speculations are conveyed by his unforgettable imagery. The destinies of prehistoric man-apes are intertwined across millions of years with those of computers, humans and alien entities whose nature and intentions are thrillingly ambiguous. So many space fiction films become dated almost as soon as they are made. In contrast, *2001* is just as compelling as when it was first screened, especially given the fact that NASA space probes have discovered countless new planets in our galaxy. The search for extraterrestrial intelligence



**Top:** New American Library's first hardback edition of Clarke's novel, based on the screenplay co-written with Kubrick, was published in June 1968, two months after the film's initial release.
**Left:** The Honeywell company designed a briefcase for Heywood Floyd. It contains all the components of a modern laptop computer: a keyboard, a camera, an electronic stylus pen, a modem, a digital file storage module, and a display screen.




"If intelligence and education sufficed, we would be in great shape. Unfortunately it is our emotion and egocentricity that governs final decisions."
—Stanley Kubrick

**Kubrick and Clarke pose for publicity photographs inside the** passenger deck set of the Aries lunar ferry. Clarke's suit is crisply pressed for the occasion, while Kubrick's clothes, as usual, are worn carelessly.



**An experimental photo of Dullea in his space suit,** contrasted with the unsuccessful makeup test for a primordial human. Kubrick's *2001* is a story of evolution from a "primitive" to an "advanced" species. In shedding our fearful and uncertain animal origins, and adopting a cool, organized technological culture, do we lose as much as we gain?

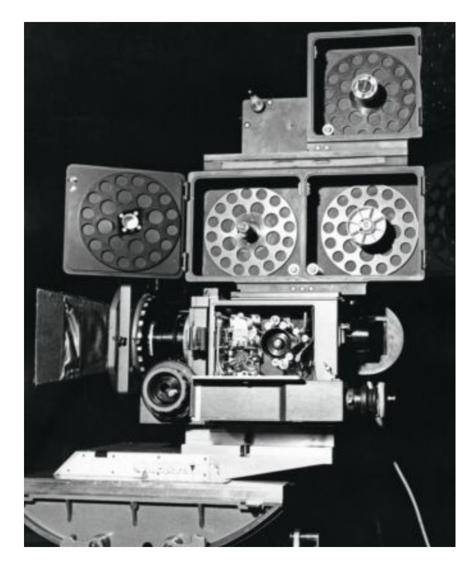
is a very real and active science today. *2001*'s visual effects established groundbreaking standards for excellence.

> **"In shedding our fearful and uncertain animal origins, and adopting a cool, organized technological culture, do we lose as much as we gain?"**
>
> —Piers Bizony

Kubrick and his crew built, from scratch, special projectors, automatic animation systems and motorized camera rigs controlled by banks of electronic switches and timers. But some of the grandest effects were also the simplest. Christiane remembers working alongside her husband on early experiments back in 1964. "Stanley was messing around with paints suspended in chemicals—and I was involved in the art department, too—sometimes it was very smelly, very uncomfortable, and your eyes would run because of the fumes. And people would say, 'This is crazy!' But inside these little glass containers, the laws of nature applied to the liquids just as they apply to the universe as a whole. Stanley saw this, and some of the results from those first experiments are actually included, vastly magnified by the camera, as the exploding galaxies and swirls of cosmic dust in the final version of *2001*."

Kubrick was renowned as an obsessive and relentlessly hard-working director. His legendary attention to detail certainly helps explain why *2001* still looks so crisp and believable today. But the typical outsider's image of her husband as a workaholic is not one that Christiane understands. "To Stanley, and I suppose to any artist, working is more like playing, because what you do is also what you enjoy. Always there is enthusiasm, an open mind to limitless possibilities, and then you narrow it down to what will actually work."

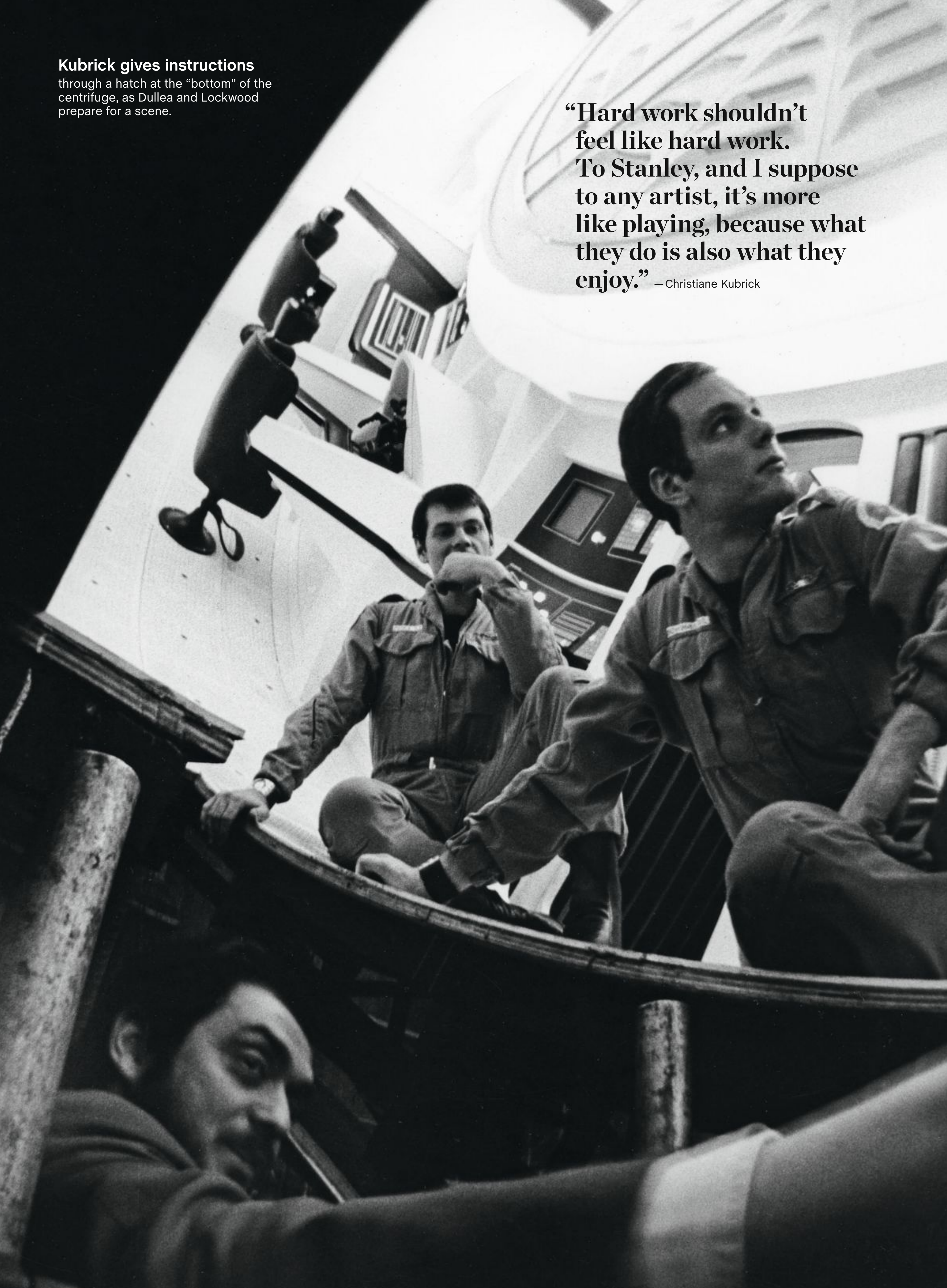
Jan says, "This of course is what Stanley's film is all about—limitless possibilities." Jan and Christiane are delighted to share the story of how *2001: A Space Odyssey* was created, both from a technical standpoint and in terms of the early scripting process. The deeper meaning of the film, however, is something that Kubrick always wanted to let his audiences explore without the guidance of mere words. As he explained in 1968, when the film was first released, *2001* was "essentially a nonverbal experience" designed "to communicate more to the subconscious than to the intellect." This book describes, in compelling detail, how he set out to achieve this. The rest is up to you, the audience.



**Above:** One of several Mitchell cameras adapted to handle two reels of film simultaneously in order to accomplish matte work.



**Oliver Rennert's artwork shows the general layout of the front** projection system. From the camera's point of view, the man-ape actor precisely masks his own shadow on the screen behind him.



**Kubrick gives instructions** through a hatch at the "bottom" of the centrifuge, as Dullea and Lockwood prepare for a scene.

> "Hard work shouldn't feel like hard work. To Stanley, and I suppose to any artist, it's more like playing, because what they do is also what they enjoy." —Christiane Kubrick



A



B

## The Making of Stanley Kubrick's *2001: A Space Odyssey*

Four volumes contained in a monolith-shaped metal case, designed by M/M Paris:

**Volume 1:** Film stills
**Volume 2:** Behind the scenes (including new interviews with lead actors, senior production designers, and key special-effects experts)
**Volume 3:** Facsimile of original screenplay
**Volume 4:** Facsimile of original 1965 production notes
Plus a small comic surprise

## Art Edition No. 1–500

Limited to 250 copies each, all **signed by Christiane Kubrick** and with a **signed print by Brian Sanders**, delivered in a ready to frame passepartout, 60 x 60 cm (23.6 x 23.6 in.)

*Exploration team moving down moon pit ramp* (Art Ed. A)
*Revolving camera and control panel* (Art Ed. B)

**$ 1.500 | € 1.000 | £ 900**

## Collector's Edition No. 501–1,500

Limited to 1,000 copies, all **signed by Christiane Kubrick**

**$ 750 | € 500 | £ 450**

XL FORMAT

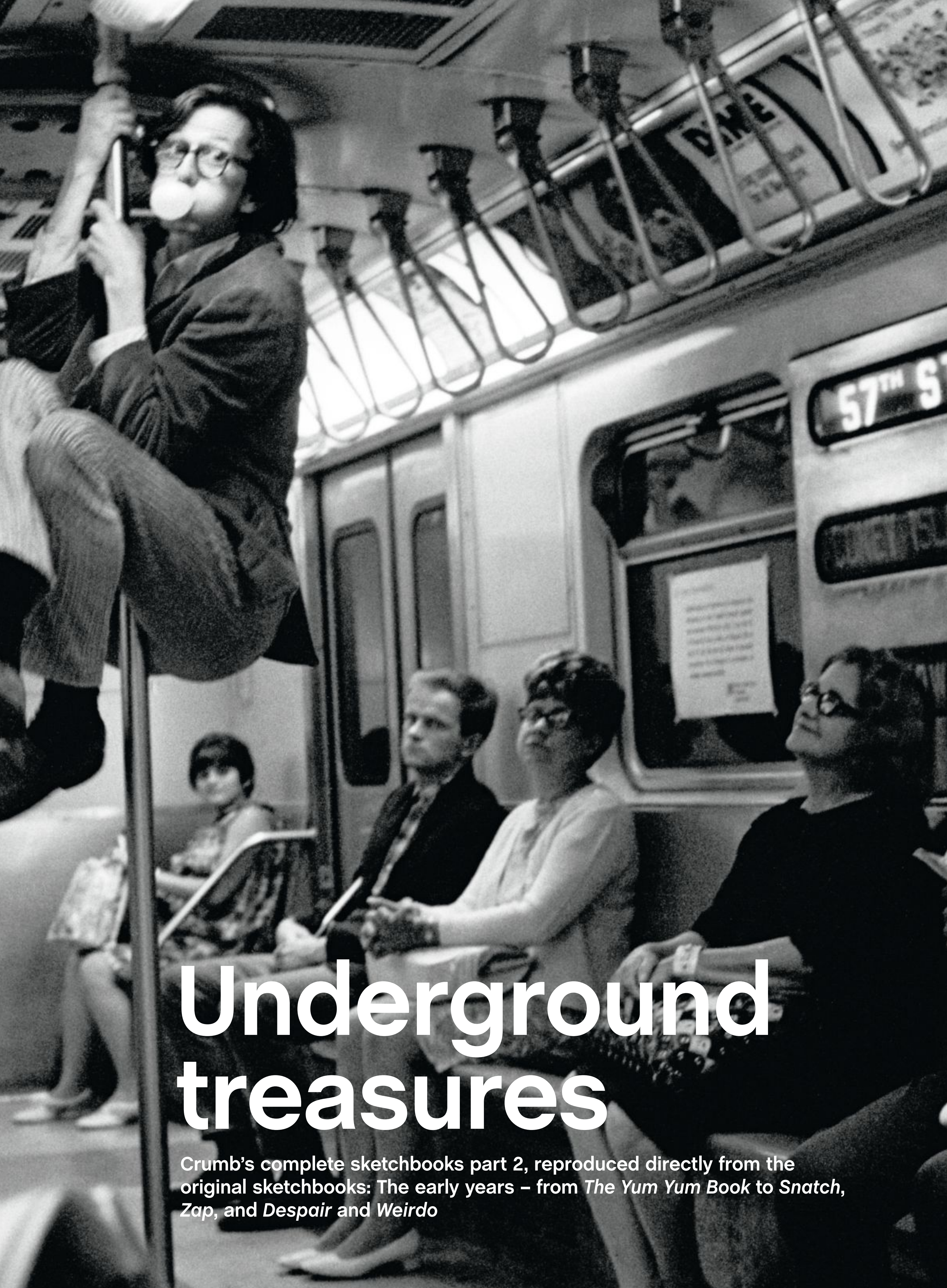
**The Making of Stanley Kubrick's**
***2001: A Space Odyssey***
**Piers Bizony**
**Hardcover, 4 vols. in slipcase, 1384 pp.**







“Robert was fun to work with—game for anything—full of exuberance and frivolity” —Harry Benson



# Underground treasures

**Crumb's complete sketchbooks part 2, reproduced directly from the original sketchbooks: The early years – from *The Yum Yum Book* to *Snatch*, *Zap*, and *Despair* and *Weirdo***



**When the *Life* magazine editors saw the film and saw examples of his work they found that Robert's art was somewhat avant-garde at the time and decided not to run the story.**

# Never seen photos of Robert Crumb by Harry Benson

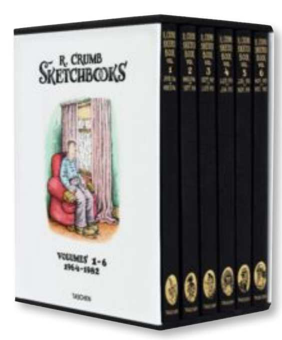
**A brief Interview by Reuel Golden**

**Where were they shot and how long did you spend with Crumb?**
*Life* magazine heard about an up and coming artist named R. Crumb who was getting a lot of attention as people were talking about something called *Zap Comix*, so they assigned me to follow him around for several days in New York in 1968. I photographed him in his apartment downtown, rode the subway with him, met several of his friends sitting on the steps outside his apartment, just hanging out. He found nothing too outrageous and was having a great time. Remember it was the 1960's and he was young with a great sense of humor—perhaps 25 at the time.

**What was he like as a subject?**
Robert was fun to work with—game for anything—full of exuberance and frivolity, yet I could tell he was very serious about his work. I was a bit older, but he didn't hold that against me!

**Why were the photos never published and how did you feel about it?**
When the *Life* magazine editors saw the film and saw examples of his work they found that Robert's art was somewhat avant- garde at the time—humorous, satirical drawings with naked people here and there—and decided not to run the story. The editors' initial reaction was that Crumb was not a typical *Life* subject. Of course I was disappointed because there are several photos from the take that I particularly like, which I think really have the feel of the 60's, but what can you do? You go to the next assignment and hope for the best.

Each book in the set contains 224 pages, for a total of 1,344 pages of prime Crumb from the artist's most prolific, early period. The set includes a handwritten introduction, many pages of original color works, and 50 redrawn images distinctly different from the original works. Each set in this 1,000-copy limited edition also includes a signed, authenticated color art print of the Crumb original *Gurls! Sex!* (right).
(Note: Benson's photos are not featured in this set.)




**Robert Crumb. Sketchbooks 1964-1982**
**Hardcover, 6 vols. in slipcase with print in portfolio, 1,344 pp.**
**$ 1,000 / € 750 / £ 650**

“There is just one word that describes Annie Leibovitz... WOW!” VANITY FAIR

# The power and the glory

***Powerful portraits that make up a family album of our time, in a format that proves that Annie Leibovitz is the master of the genre***

**By the early 1980s, Steve Martin was probably the most celebrated** stand-up comic in America. He was well known for his appearances on television, particularly on *Saturday Night Live*, and his stage performances took place in arenas filled with thousands of fans. He was a self-described “wild and crazy guy” who would become an award-winning writer, actor, and musician. In 1981, he had just completed his first dramatic film role in the musical *Pennies from Heaven*. Martin had learned to tap dance for the film and Leibovitz decided to photograph him in a tuxedo for the cover of *Rolling Stone*. Martin was an avid art collector and had just acquired a black-and-white Franz Kline painting that he showed her. She had him painted in brush-strokes to match.

**Steve Martin, Beverly Hills, California, 1981**



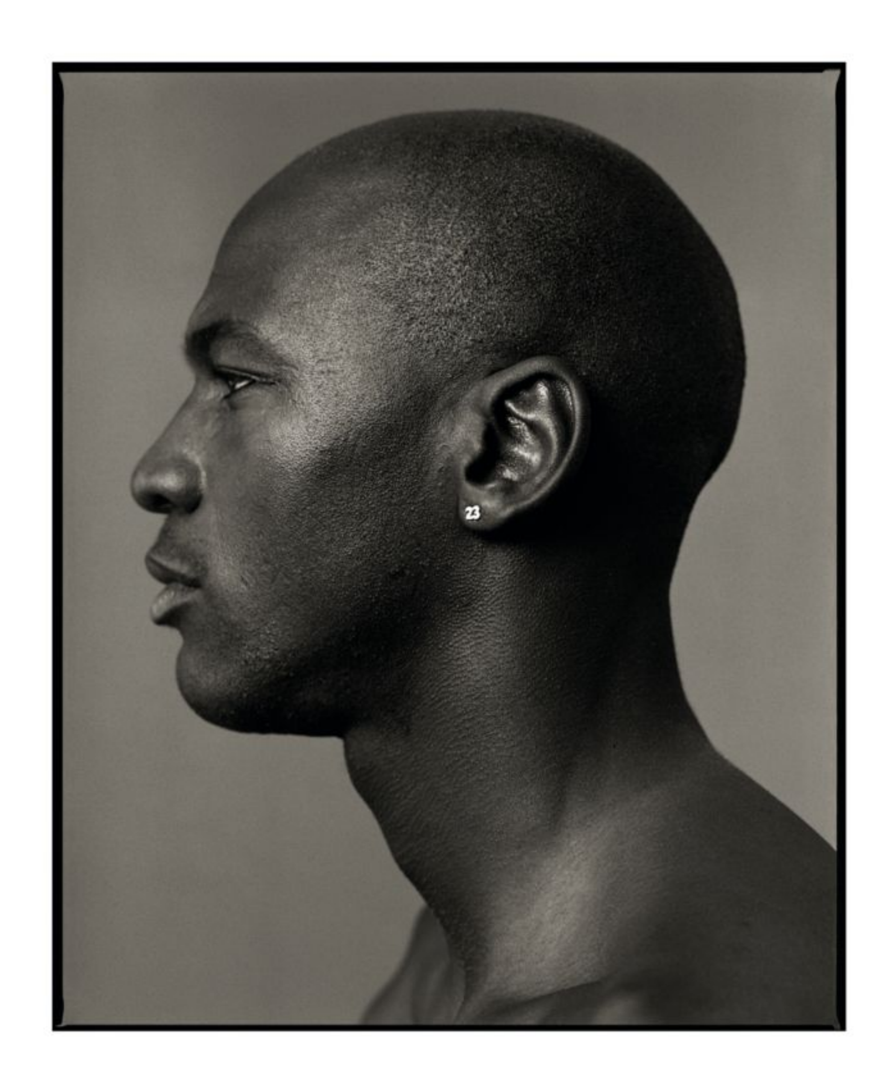






**George Clooney is a movie star,** film director, producer, screenwriter, and human-rights activist. In 2005, he wrote, directed, and performed in *Good Night, and Good Luck*, a film about the broadcast journalist Edward R. Murrow's public stand against the red-baiting tactics of Senator Joseph McCarthy in the 1950s. He also starred in *Syriana*, a film about a CIA agent in the Middle East. Clooney received Academy Award nominations for Best Director and Best Original Screenplay for *Good Night, and Good Luck*. He won the Academy Award for Best Supporting Actor for *Syriana*. Also in 2005, Clooney was ranked number one on *TV Guide*'s list of the 50 Sexiest Stars of All Time.

**George Clooney, Universal City, California, 2005**



**Michael Jordan is pretty much unanimously acknowledged**
to be the greatest basketball player of all time. Beyond that, a poll of sports writers and athletes lists him as the greatest athlete in any sport in the twentieth century, at least in North America. He is ranked ahead of Babe Ruth and Muhammad Ali. Jordan was drafted by the Chicago Bulls in 1984 and given jersey number 23. Almost immediately, he dazzled fans with his speed, artistry, and phenomenal skill. His gravity-defying leaps and grace under pressure made him a folk hero.
**Michael Jordan, New York City, 1991**

**Lady Gaga, formerly Stefani Germanotta**
from the Upper West Side of Manhattan, had become the world's biggest pop star by 2011, when she recorded a jazz version of "The Lady Is a Tramp" with Tony Bennett. In the music video for the song, she gives a playful, witty performance that evokes classical female jazz singers.
**Lady Gaga, New York City, 2011**







**Scarlett Johansson grew up in New York City and made her first film** in 1994, when she was nine. In 2003, she took on her first roles as an adult: she played the maid who sat for the Vermeer painting in *Girl with a Pearl Earring* and the young woman who became involved in a tentative relationship with the much older, jaded Bill Murray in a Tokyo hotel in Sofia Coppola's *Lost in Translation*.

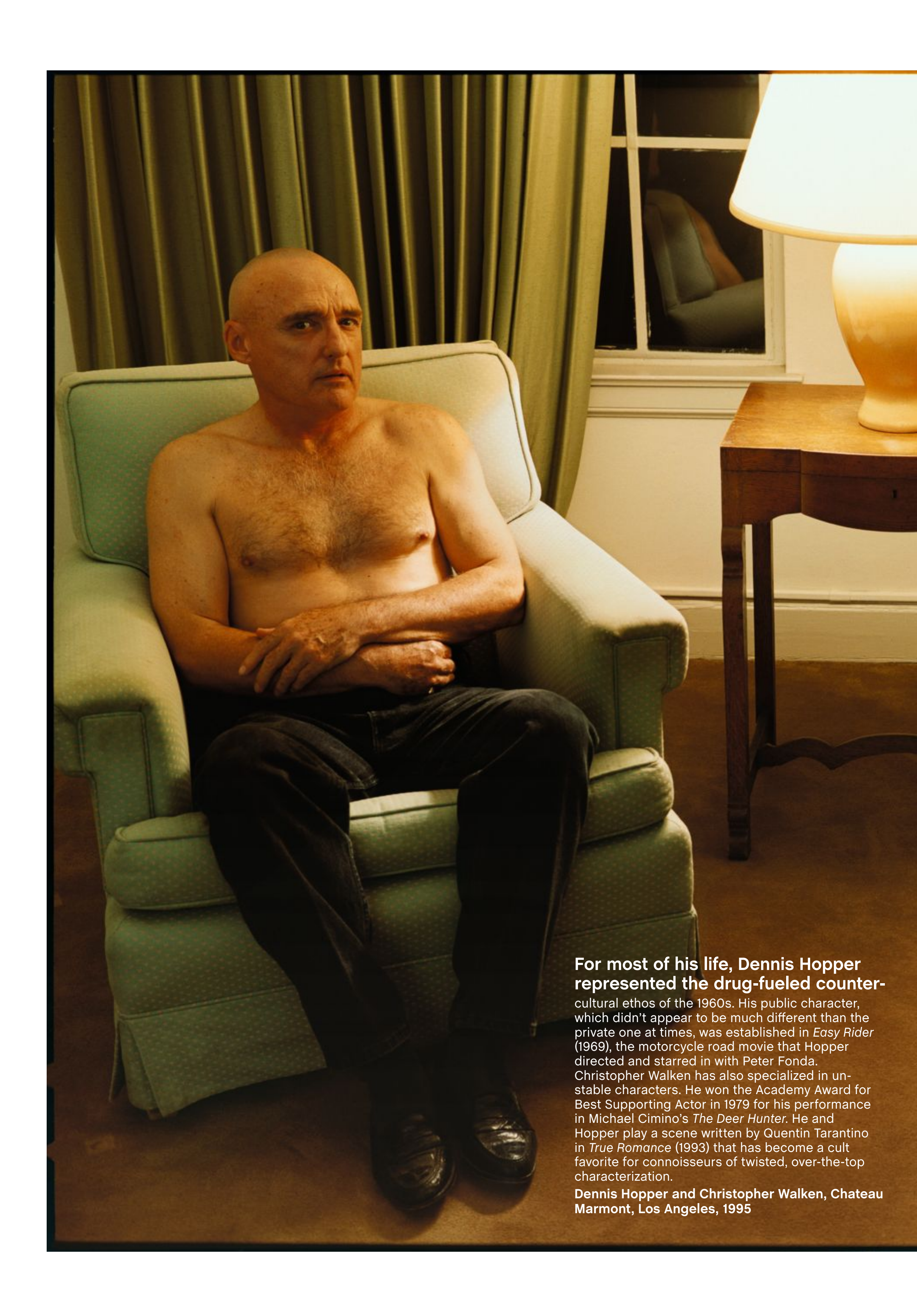
**Scarlett Johansson, Chateau Marmont, Los Angeles, 2004**




**Dan Aykroyd and John Belushi began performing informally**
as the Blues Brothers when they were in the cast of the television comedy show *Saturday Night Live*. They debuted in character on the show in 1978, soon formed an actual band, began performing live, and recorded an album, *Briefcase Full of Blues*. In 1980, *The Blues Brothers* film was released. The film and the accompanying soundtrack album were hits and spawned sequels even after Belushi's death of a drug overdose in 1982.
**The Blues Brothers, Hollywood, California, 1979**

**In the late spring of 1991, Demi Moore and Bruce Willis**
were expecting their second child. Moore had a movie coming out soon and Leibovitz photographed her for the cover of *Vanity Fair*. She was seven months pregnant by the time of the shoot. Leibovitz made some close-ups and several full-length portraits with a green satin robe that had been chosen to camouflage the pregnancy. She had made private photographs of Moore's first pregnancy for her and Willis in 1988, and at the end of the *Vanity Fair* session she shot some fully nude pictures that were intended for them. When Leibovitz got back to New York and looked at the proofs, she realized that the nude photograph was the best cover. Moore agreed.
**Demi Moore, Culver City, California, 1991**





**For most of his life, Dennis Hopper represented the drug-fueled counter-**cultural ethos of the 1960s. His public character, which didn't appear to be much different than the private one at times, was established in *Easy Rider* (1969), the motorcycle road movie that Hopper directed and starred in with Peter Fonda. Christopher Walken has also specialized in unstable characters. He won the Academy Award for Best Supporting Actor in 1979 for his performance in Michael Cimino's *The Deer Hunter*. He and Hopper play a scene written by Quentin Tarantino in *True Romance* (1993) that has become a cult favorite for connoisseurs of twisted, over-the-top characterization.

**Dennis Hopper and Christopher Walken, Chateau Marmont, Los Angeles, 1995**





## “It looks like my healthier brother. It was her idea to take a Rodin sculpture pose but make it contemporary.”

— Sylvester Stallone



**During the 1980s, Michael Jackson became the most famous** entertainer in the world. In 1982 he released his sixth solo album, *Thriller*, which is still the world’s all-time bestselling record. The video made for the title track is widely considered to be the most influential pop-music video ever made.

**Michael Jackson, Los Angeles, 1989**

**Sylvester Stallone is the quintessential action hero, most notably** in his portrayals of the inspirational boxer Rocky Balboa and the lionhearted rogue soldier John Rambo. Stallone created the Rocky character for a screenplay he wrote when he was a struggling writer/actor in Hollywood, insisting, against great odds, that he play the lead himself. *Rocky* was nominated for ten Academy Awards in 1977. It won Best Picture and Best Director and Stallone became an immediate star. He is an art collector with a special interest in Rodin.

**Sylvester Stallone, Los Angeles, 1993**

# Portraits of our Time

**An interview with Annie Leibovitz**

**Did reproducing your pictures in such large sizes present any problems for you?**

I was used to seeing the pictures in intimate formats—20.3 x 25.4 cm (8 x 10 in.) or 27.9 x 36.6 cm (11 x 14 in.)—but I had made large prints before. The first time I did really big prints—which was only possible because we worked digitally—was for my "Women" show at the Corcoran Gallery in Washington, D.C., in 1999. I had seen Chuck Close's very large prints —self-portraits— the year before at the Museum of Modern Art. He put four Iris prints together. Close's printer was David Adamson, in Washington, and I went to David and asked him to create prints for me. For the Corcoran show, we blew up a photograph of my mother, and Patti Smith. These simple portraits became sort of visual guideposts for the show. When Benedikt Taschen wrote me a letter about doing a Sumo book, it seemed like a natural progression.



**Were there any curatorial surprises when you started working on the book?**

Not when I started, but what happened was that the process ended up taking place over a fairly long period of time. When I realized that we weren't going to make the first deadline for getting the book out, I let it sit for awhile and when I looked at it again, I realized that it needed more work. I had thought initially that I just had to imagine what photographs looked good big. It was more complicated than that. The first ideas I had were put aside, although there are remnants of them.
My books are usually arranged chronologically. There is more early work in the beginning of this book than later, but I tried to throw off the idea of chronology. I didn't want anyone to look at the book and call it a retrospective. That was important to me. When you put so many of my pictures together, you can't help but say, Oh, is that her greatest work? But this is not a retrospective. It is a kind of potpourri. A roller



coaster. As you go through it, you forget what you saw in the beginning. You're in another place toward the end.

I had thought that I would put a lot of photographs in this book that might not otherwise be used in a book. As it evolved, I found myself going back to some more popular photographs that seemed to be nice to have as statements. The book is very personal, but the narrative is told through popular culture. There are no pictures of family or friends.

The nature of my work changes constantly. I was finishing up a project called "Pilgrimage," a book and exhibition which include still lifes. I found myself putting in some of these still lifes, which in my mind are portraits of people who are gone. I put in a photograph of the TV that Elvis took a shot at in his house in Palm Springs and a page from Emily Dickinson's herbarium. It's not really a book. It sits on a stand. You can find a photograph that you care about and leave the book open to that and sort of dwell on it. There was a lot of discussion with Frank Goerhardt, the production manager, about paper. He would say, oh, when it sits there, you don't get the glare with this or that paper. I didn't realize at first why that was important.

It's hard to design a book that is not really a book. Everyone who worked on this built it as a book while trying to understand it as an installation. I'm not sure we succeeded completely, but we tried. This is not a book that you're going to put in your lap. Your going to look at it from a distance. One picture it at a time. It's nice to go through it in sequence, turning the pages, but I don't know how many times anyone will do that. The supplement book that comes with the big book is essential. It allows you to quickly see what the pictures are and then you can turn to what you want.

**Opposite top:** Annie Leibovitz checking the first bound copy in her studio with TASCHEN's production director Frank Goerhardt, January 2014.
**Opposite bottom:** Gallery art prints are being used to match the printed sheets.
**Top:** Stacks of printed pages at Passavia Printers, Passau, Germany
**Right:** Marc Newson collaborated with the Italian company ALU, of the famous Manfrotto tripod dynasty, on the construction of the book stand.

**You've said that you thought that one of the major themes of the book is "performance."**

Having your photograph taken involves a performance, portraits particularly. The photographer provides the subjects with a stage—but then they have to project. You are taking a real picture in real time no matter how conceptual it is. There is a reality in the performance.

My background as a photographer is as an observer. I'm a terrible director. The performers I have the most rapport with are comedians, who make up a very special group. They're sort of like manic depressives. I sympathize with them. They are usually also very intelligent. For me, the classic photograph of a comedian is Charlie Chaplin just leaning. That is such an extraordinarily funny picture. It's as perfect a photograph as you could ever have of a comedian. Chaplin came from silent films. The challenge for a photographer is to create a visually funny picture without it being stupid. It's difficult to take a funny picture.

**You are known, particularly by magazine editors, as a master of the group photograph. What special challenges come with a group?**

Group photographs make great images historically when they make sense, but sometimes the groups are put together for no particularly good reason. The photograph of the American patrons of the Tate museum was a challenge. It runs over several pages in this book. There are over seventy people from the art world in the picture, sitting on bleachers set up outside, before a benefit dinner. The photograph that was finally published was taken before the "real" photograph was made. I was in a state about not wanting to take group pictures anymore because I thought they were anti-portrait or anti-photograph. When I got back to the studio and started looking at the pictures, I saw that the pictures that were taken before we actually started to take the picture were the pictures. People were chatting with one another or talking on their cell phones, one person was taking a picture of someone else, other people were smoking and staring into space or trying to figure out what I was doing. That became the picture.



# Spring Quartet

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*Keith Haring (contact sheet), New York City*, 1986
(frame not included)

**David Byrne**

**Keith Haring**



“For Ai, the most important attribute of the artist’s existence would be reason, which had failed to illuminate anything in the China of his youth.” —Uli Sigg


LIVING ART
ON THE EDGE
The comprehensive story of Ai Weiwei's life and work



# A PORTRAIT OF AI WEIWEI

**Excerpt by Uli Sigg**





It's become less of a challenge to track down Ai Weiwei these days. He almost perpetually resides in his studio, ever since his passport was unlawfully confiscated after his release from custody in June 2011. A man known to jet around the world a few times a year, who was finally getting in overdose what he would have deserved long ago: worldwide acclaim, interviews, invitations to exhibit, to realize projects, to teach, to clutter China and other parts of the world with buildings, to spend time with established dignitaries and so on.

"Painting provided an escape from the Chinese variant of communism, which presented itself to Ai as a disaster."

Now this world comes to his studio. Here he plans and curates his exhibitions, designs magazine covers, twitters, and holds court with as much presence in the global media as ever before. What kind of personality keeps all this running?
Part of the answer can be extracted from the artist's biography. In the 1950s the writings of his father, a famous poet, had landed the family in exile to China's inhospitable Northwest. In 1975 they returned to Beijing, where the young Ai took up studies at the film academy, only to quit soon afterwards, frustrated by the quixotic ideals conveyed there. In 1981 he followed his girlfriend to the United States, a journey which the twenty-three-year-old embarked on as a self-declared "postimpressionist" painter: he had been profoundly impacted after chancing upon a Van Gogh monograph and a book about impressionism—while, by contrast, he had thrown out a monograph on the concoctions of Jasper Johns. Painting provided Ai with an escape from the Chinese variant of communism, which presented itself to him as a perennial disaster. For incomprehensible reasons,




**Pages 94-95:** *Pillar through Round Table*, 2004–2005
**Opposite:** *Dropping a Han Dynasty Urn*, 1995
**Top left and right:** *Urn*, 2004 (production views)
**Right:** *Coca-Cola Vase*, 2008

his father had been labeled a dissident "rightist" and thus an enemy of the state. Like major and even very minor decisions in Chinese everyday life, the judgment defied any attempt at understanding based on reason or human sentiment.

### Discovering Duchamp

A short stay in 1982 at the Parson's School of Design in New York City gave Ai his first exposure to the concepts of Duchamp and Warhol, which he devoured in one sitting while observing his fellow American students as they painted away wildly, focused on the what and completely bypassing the why—the very central question that would accompany Ai from then on: why should one express oneself as an artist? He subsequently made up his mind to leave painting, or, in his words, a studio full of pictures nobody wanted, and to turn from the two-dimensional, finite artwork toward the ever-expanding universe of conceptual art. For Ai, the most important attribute of the artist's existence would henceforth be reason, which had failed to illuminate anything in the cultural-revolutionary China of his youth. His discovery of Duchamp had buried the postimpressionist, and in

> **"American students painted away wildly, focused on the what and completely bypassing the why—the very central question that would accompany Ai from then on: why should one express oneself as an artist?"**

Duchamp's ideas about the artist's existence as a mindset, as a lifestyle, Ai found his identity.

He decided to return to China in 1993, prompted by his father's serious illness. At first he lived in his father's house, where he considered himself a mere guest, and not a particularly respectable one at that, with not a thing to show for all the years spent in the US—no elegant diploma, not even a half-decent art career. So he kept a low profile, limiting his expression to the publishing of three books about Western and experimental Chinese art.

> **"In Duchamp's ideas about the artist's existence as a mindset, a lifestyle, Ai found his identity."**

His now famous *Han Dynasty Urn with Coca-Cola Logo* from 1994, the photo work *Dropping a Han Dynasty Urn* from 1995, even his first compositions made of deconstructed furniture from 1996 onward —he didn't regard any of it as art. He considered them mere diversions. It wasn't until 1999 that he again faced the challenge to produce art according to his own definition—after being nominated by Harald Szeemann to appear in the Venice Biennale of that year.

### Cross-cultural ambiguity

Seen through Western eyes, the gestures of Ai's work consistently produce ambiguity. The hardware bears mainly Chinese connotations, while we are left to somehow imagine the software. We sense a personality with a very clear idea of what art is and isn't, and what is needed to grasp or compose a thing and then move it from one sphere into another. But what constitutes



**Top:** *Surveillance Camera*, 2010, marble
**Left:** Each chapter opener featiures a cut-out page by Ai Weiwei specially produced for the new TASCHEN monograph
**Opposite:** *Grapes*, 2010, 40 wooden stools from the Qing dynasty

“We sense a personality with a very clear idea of what art is and isn’t, and what is needed to grasp or compose a thing and then move it from one sphere into another.” —Uli Sigg











this very clear idea remains, elusive, when we lack the contextual knowledge of Chinese thoughts and things. Is a cubic meter of tea (*A Ton of Tea*, 2006) the same on both sides of the world? Of course not: "to drink a cup of tea" is a euphemism often used by the Chinese police when summoning people to preliminary interrogations. Another specific strength inherent in Chinese culture, and essential to Ai's art, is the capacity to fuse contradictions into one single proposition. To put it simply: while in a Western mind, according to our Cartesian binary logic, a thing is either this or that, in a Chinese mind that same thing may well be this and that at the same time. Take *Whitewash* (1995–2000) as an example: 132 Neolithic vases, each one a beautiful piece of art and a relic, but one fourth of them completely covered or destroyed by white industrial paint.

The work fuses two contradictory paradigms of art creation: the Western paradigm of "avant-garde" art, which means a radical destruction of tradition, breaking with the past to create space for entirely new thinking; and the classic Chinese paradigm of respect for tradition and therefore of art creation as an evolving continuum drawing from the wealth of Chinese culture.

## Implicit risk

Ai's Documenta piece (*Fairytale*, 2007) also revealed an artistic strategy that was to shape his work increasingly. His own greatest strength, the artist says, is "to put him-

"Another specific strength inherent in Chinese culture, and essential to Ai's art, is the capacity to fuse contradictions into one single proposition."

self in an awkward situation"—that's how a contradiction can arise which then calls for resolution or at least control. But this process of gaining control mustn't be easily managed. His art must always also imply the possibility of a major mishap, or else Ai doesn't feel sufficiently challenged. Take *Fairytale*: how do you turn the idea of introducing 1,001 Chinese to a reality entirely different from their own into a work of art? The project posed innumerable logistical difficulties, such as selecting population samples, securing passports, visas, travel and housing arrangements, and so on.

Fragments of this risk-inclined strategy are also recognizable in the intensive research actions surrounding the earthquake in Sichuan (among others, *Remembrance*, 2008–ongoing) and in the large-scale installation *Sunflower Seeds* at the Tate Modern. These works share the mobilization of massive personnel resources across the entire People's Republic within the shortest of time frames, always ambitious, and utterly inconceivable without the Internet.

It will hardly be controversial to say that every other artist would have rejected the Tate Modern's January 2010 request to

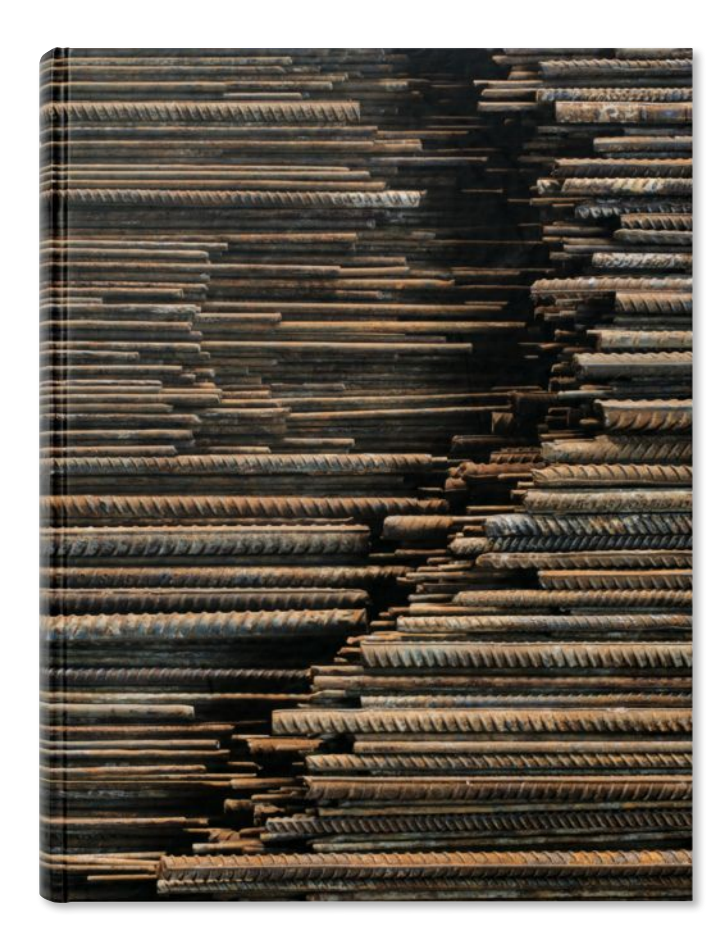
"His art must always also imply the possibility of a major mishap, or else Ai doesn't feel sufficiently challenged."

stage a show in the giant Turbine Hall, not in 2012, as originally scheduled, but much earlier, in October of the same year. If Ai wanted to undertake the physical realization of one of the most prestigious and therefore riskiest engagements in the art world, then transport from China and installing the work would take three months. Which left Ai with six months, counting from January 2010, to develop an idea, draw up a concept, and produce the piece! So a thousand six hundred workers were hired to do the molding, painting, firing, and glazing of more than 100 million Sunflower Seeds.

## A blackjack spirit

So where did Ai Weiwei get this outsize appetite for hazard and uncertainty which drives him to launch such major projects whose basic concept makes them virtually incalculable? It is an aspect of his inner gambler—a no less essential part of Ai's personality than his rationalism—which also had made him leave for the US with thirty US dollars in his pocket. Back in the 1980s, a limousine sent from an Atlantic City casino drove up to the basement entrance of his and his colleagues' shared abode every weekend. Ai had made a veritable name for himself there as a player of blackjack. The savvy gambler embraces certain routines: to enjoy getting himself into a process whose outcome is determined to be uncertain; to be dead serious about playing the game while knowing that it's only a game; and to be always aware of himself so that he will never overplay his hand. To this day, nothing and no one has been able to break Ai's cool.

**Left:** *Circle of Animals*, 2010, bronze, 12 pieces



This book is copy number

in an edition of one thousand one hundred copies plus
two hundred and twenty artist's proofs

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Ai Weiwei, Beijing 2013

## The first comprehensive monograph on Ai Weiwei's life and work

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- Each copy is wrapped in a silk cloth, which reproduces a detail from his work *Straight*, a reference to the Sichuan earthquake of 2008.

XL FORMAT

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**Hans Werner Holzwarth (Ed.)**
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# Big ideas for small buildings

*Over the years, talented architects have occasionally indulged themselves with the challenge of designing small but perfectly formed buildings. Today, with reduced budgets, many architects have turned in a more focused way to creating works which may be diminutive in their dimensions, but remain vast in their vision, originality and trendsetting ideas.*



## THE BLACK PEARL
### STUDIO ROLF.FR AND ZECC ARCHITECTS

The renovation of this once crumbling town house in Rotterdam is immediately notable for its new deep black façade. Dutch designer Rolf Bruggink sought to give an impression of a "shadow" of the original fronting with his paintwork, while adding a few new windows . The interior plan was completely changed, with the original small rooms replaced by a continuous working/ living space over four floors, connected, in the architects' words, by "voids, large stairwells, and long sightlines." All redundant banisters, railings, and doors were removed, causing a high degree of spatial abstraction: "Floors, walls, stairs, and ceilings blend together and seem to recall an 'Escher-like' impossibility." A greenhouse and hot tub were installed on the roof.

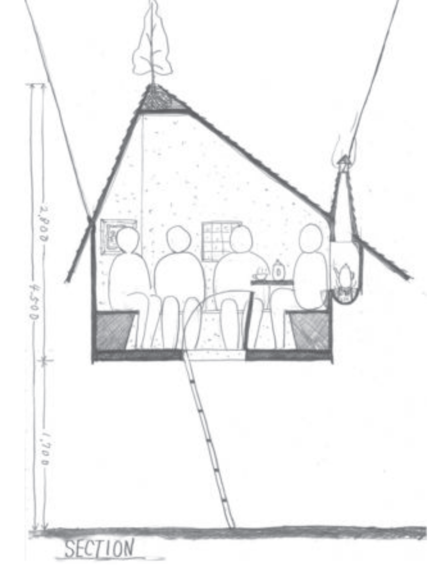
## HOUSE 77
### JOSÉ CADILHE

The stainless-steel shutters of this house in Póvoa de Varzim, Portugal are perforated with *siglas poveiras*, a local "proto-writing" system, traditionally used for communication or to mark personal belongings or fishing equipment. The symbols deployed were hereditary and often used for several generations. With this street-facing façade, the architect envisaged House 77 "sharing some of the city's memories."



## SOL DUC CABIN
### OLSON KUNDIG ARCHITECTS

"A compact, low-maintenance, virtually indestructible building" was the clearly-defined brief for this fishing cabin on the Olympic peninsula, Washington. Raised on four steel stilts because of occasional flooding in the area, the structure can be entirely sealed against the elements with its sliding steel shutters. Entry, dining, and kitchen areas are located on the lower floor, with a sleeping loft above.






## BEETLE'S HOUSE
### TERUNOBU FUJIMORI

This fairytale-like teahouse structure was a showpiece of the exhibition "1:1 Architects Build Small Spaces", held at the Victoria & Albert Museum in London in 2010. For this exhibition, the museum invited 19 architects to submit proposals for small structures that examine notions of refuge and retreat. Visitors could reach this teahouse, built out of charred timber, via a ladder, and from it survey the surrounding galleries.

## PILLAR HOUSE
### SUZUKO YAMADA ARCHITECTS

"Pillar House" was first presented as a miniature model for the "Arts & Life: A Housing for Living" competition, held in September 2011 by the Tokyo Metropolitan Art Museum. Visiting the Tohoku region of Japan, which was hard-hit by the 2011 earthquake and tsunami, architect Suzuko Yamada noted that old houses generally have a large pillar at their center. For her, this pillar "symbolized a traditional and familiar centerpiece in old Japanese homes, one which I could see continuing in its role to provide support for the Japanese house of tomorrow. However, instead of one central pillar, I imagined several in one house, creating a space of openness, yet providing shelter to the family living intimately among them."




**Small Architecture Now!**
**Philip Jodidio**
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# Big Bang at the Chateau

**Annie's gang comes out to celebrate at the legendary hotel which was the setting of many of her portraits**

**1.** David Hockney, Udo Kier **2.** Dian Hanson, Matt Groening **3.** Benedikt Taschen and Annie Leibovitz **4.** Kelly Lynch, André Balazs and Mario Testino **5.** Melanie Griffith **6.** Quincy Jones and Annie Leibovitz **7.** Leon Max and Edward Menicheschi **8.** Annie Leibovitz and Graydon Carter **9.** Terry Richardson **10.** Lawrence Schiller **11.** Michael Richards **12.** Mario Testino and Annie Leibovitz **13.** Sylvester Stallone and Annie Leibovitz **14.** Annie Leibovitz and Lauren Taschen **15.** Linda Perry and Sara Gilbert **16.** Charlotte, Benedikt and Lauren Taschen with Annie Leibovitz

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